

MAY 8, 1954

# MOTION PICTURE HERALD

## STUDIOS DEFEND PRODUCTION PACE

THE 20th ANNUAL

*Quigley Showmanship Awards*

*Better Theatres*  
for MAY

SPRING BUYERS NUMBER

Presentation of VistaVision Films

Entered as second-class matter January 17, 1933, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.

In Two Sections, Section One



# 30 YEARS YOUNG!



**-And time out to say "Thank You"  
to all Exhibitors From The  
Bottom of Our Hearts!**

The party's not over by any means. There are lots of fine M-G-M Anniversary Attractions to come. But your friendly Lion, on behalf of all the lads and lasses in every M-G-M Exchange in the U. S. and Canada, pauses now to express heartfelt thanks for the wonderful cooperation of Showmen everywhere.

(continued)

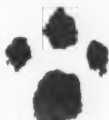
Thanks, gentlemen, for the way you said "Happy Birthday" with playdates.

Thanks for your assistance in spreading the message of M-G-M's Gala Jubilee among your patrons.

Thank you, Mr. Exhibitor, one and all, from the heart of Leo the Lion for helping to make our Anniversary the most successful of its kind in movie history.

Paving the way to your box-office were many gracious friends of M-G-M. We are deeply appreciative of the wonderful cooperation of the nationwide press; of Ed Sullivan's "Toast of the Town" hour-long salute on 142 coast-to-coast stations of CBS-TV; of special 16-page sections in M. P. Herald and Boxoffice; of special photo-section of The Exhibitor, special pages in Showmen's Trade Review, Film Bulletin, Greater Amusements; special editorials, news stories, photos in all trade publications; of N. B. C. network salute to "Rose Marie"; of top treatment on other TV and Radio shows; of the 15 fan magazine covers on M-G-M stars and their additional editorial generosity.

(Signed)

Leo  ← my paw

## M-G-M's ANNIVERSARY HIT PARADE CONTINUES!

### "ROSE MARIE"

New box-office records at Radio City Music Hall—big everywhere!

(CinemaScope—Color)

*Ann Blyth, Howard Keel, Fernando Lamas*

★

### "EXECUTIVE SUITE"

Now a Radio City Music Hall sensation! The cast of the year in the picture of the year! "10 Best" nominee!

*Starring Academy Award-winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch*

★

### "PRISONER OF WAR"

Successful test engagements demonstrate solid exploitation potential!

*Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka*

### "MEN OF THE FIGHTING LADY" (Color)

Exploitation natural! Thrill adventures of the Navy's jet pilots! Big cast!

*Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy*

### "RHAPSODY"

Another Music Hall triumph and a musical love drama delighting millions!

(Technicolor)

*Elizabeth Taylor, Vittorio Gassman, John Ericson*

★

### "THE STUDENT PRINCE"

M-G-M's youthful, beautiful musical of riotous, royal romancing and music of Sigmund Romberg!

(CinemaScope—Color)

*Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza*

★

### "FLAME AND THE FLESH"

Star-studded drama filmed in the pleasure haunts of Europe. Lana and Carlos are dynamic lovers!

(Technicolor)

*Lana Turner, Pier Angeli, Carlos Thompson*

ALFRED  
HITCHCOCK'S

# "dial M 1



**DIAL ANY EXHIBITOR! DIAL  
ANY TRADE PAPER! HERE'S  
WHAT THEY'LL TELL YOU ABOUT  
WARNER BROS.' ATTRACTION  
FOR DECORATION DAY!**

**PERFECT 3 DIMENSION** IN THE HITCHCOCK MANNER, AND **WARNERCOLOR**

STARRING

**RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS**

# for Murder"

**"The attention of the audience will be glued to the screen all the way!"**

FILM DAILY

**"Gives new stature to Hitchcock! Will have audiences on the edge of their seats and be as big a hit as the play! All performances so great none could be singled out for special praise!"**

BOXOFFICE

**"Rating excellent! The showman has a property of really outstanding box-office value!"**

MOTION PICTURE HERALD

**"Guaranteed to hold audiences excitedly glued to their seats! Should be lusty grosser! A smash play on Broadway and should be even bigger as a picture! This is a pleasure!"**

HOLLYWOOD REPORTER

**"Finest mystery to reach the screen in years!"**

INDEPENDENT FILM JOURNAL

**"SHOULD BRING EXCEPTIONAL RETURNS! EXCELLENT MYSTERY IN THE BEST HITCHCOCK MANNER!"**

SHOWMEN'S TRADE REVIEW

**"This will register strongly! Taut suspense in the truest Hitchcock tradition!"**

FILM BULLETIN

**"Pace is swift and suspense constant! Will register in the better grosses! This is Top Grade!"**

MOTION PICTURE EXHIBITOR

**And Exhibitors are burning the wires with enthusiasm. Thank you Showmen, one and all. We've got so many raves we've got to take another ad - watch for it.**

WITH  
**JOHN WILLIAMS**  
ANTHONY DAWSON

WRITTEN BY  
**FREDERICK KNOTT** who wrote the International Stage Success • **ALFRED HITCHCOCK**

DIRECTED BY

MUSIC COMPOSED AND CONDUCTED  
BY DIMITRI TIOMKIN



*The greatest  
pre-sold audience  
in the history  
of entertainment  
is waiting for*



The Continuation of **The Robe**

Demetrius and

# THE GLADIATORS

Color by TECHNICOLOR

# CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

soon from 20th Century-Fox...

The picture that begins where  
**The Robe** left off... and  
carries on its Boxoffice Glory!



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 6

May 8, 1954



## *Plight of Small Exhibitor*

**T**HERE is an understandable unwillingness on the part of some in all branches of the industry to recognize that exhibition no longer may be viewed as a whole. From the founding of the industry through the boom of World War II motion pictures were presented under more or less similar circumstances in all theatres. The differences between the big first run and the last run were measured by time and admission prices. Long engagements, apart from a few roadshows, were uncommon. There was ample product to enable first runs to change bills weekly and other theatres as frequently as three or four times a week.

The trend of economic conditions affecting the industry and the introduction of new and expensive screen techniques have brought about some sharp cleavages in the exhibition structure. Some may be healed in time; others may persist indefinitely. It was not to be expected that exhibition should have forever the same pattern of uniformity that prevailed for nearly fifty years.

Cinerama, which started the technical revolution, is designed for a small number of selected theatres where runs are measured in months rather than weeks or days. The Magna process in which "Oklahoma" is being produced is expected to be first exhibited with a policy akin to that of Cinerama. The other techniques, such as 3-D, CinemaScope and any form of stereophonic or directional sound, are so costly that at least several thousand theatres in the United States do not gross enough to make their installation economically feasible. Half the theatres of the country sell considerably less than ten per cent of the tickets. Nearly five thousand theatres are in communities of under 2,500 population where the grossing potential is strictly limited.

The small exhibitor proportionately has enjoyed a greater measure of relief from the admission tax burden than the big operator—and he needed it! However, so many theatres were operating deeply in the red that the tax relief of itself is not enough to assure their financial wellbeing. The industry must continue to give serious attention to the problems of the small exhibitor.

The motion picture industry cannot survive in its present scope without keeping in operation the small town theatre. It is there that a very considerable part of the population of the country become acquainted, in their growing years, with motion picture entertainment. If these millions of customers are cut off from their local theatres, a chain reaction will set in and eventually do great harm to all theatres. The industry must not cut itself off from any segment of its audience, thereby turning them over wholly to television.

The one-theatre towns require special attention. Operations in many of those locations are likely to be difficult for the foreseeable future. Despite recent attempts by

exhibitor groups to stimulate production, it is unlikely that there will be enough product available to satisfy the wishes of the theatre that has frequent changes.

The small exhibitor, for his sake and the industry's, is entitled to special consideration at the studios and in the offices of the distributors. For his own part he must integrate his theatre more with his community, quicken the pulse of showmanship, be energetic in finding and holding patrons and imaginative in his booking.

The fight to save the small exhibitor is well worth winning. The fight can be won by determined, cooperative effort.

■ ■ ■

## *Top Honors for Showmen*

**F**IFTY experts in advertising and promotion from distributors, circuit and independent theatres this week selected the top showmen to be honored in the twentieth annual judging of the Quigley Awards sponsored by the Managers Round Table department of The HERALD. The enthusiastic response and interest of the judges is matched only by the continuing attentions to the contest of the five thousand active members of the Round Table.

Walter Reade, Jr., president of the Walter Reade circuit and of the Theatre Owners of America, this year's guest speaker at the lunch following the judging, said that the Round Table showmanship awards had accomplished more in stimulating showmanship on the part of theatre managers than any other factor in the industry during the past twenty years. The need for more and better showmanship—and fuller recognition of the responsibility of the individual theatre manager—were never greater than today. Under the stimulus of broader public interest generated by the new screen techniques, the entire industry has an opportunity to make excellent progress. All the old ways and many new ways of showmanship are essential.

Congratulations are in order to this year's winners—no strangers to these honors: Willis Shaffer, Fox Theatre, Hutchinson, Kansas, and Charles Doctor, Capitol Theatre, Vancouver. In the overseas category the judges' choice was Jack Plunkett, Films Paramount, Paris.

■ ■ ■

**Q** Kind words for Hollywood films from overseas critics are rare enough to make appropriate the recording of the opinion of Derek J. Davies, editor of "The Film Teacher," who recently told an educational conference in London that American motion pictures teach British children more about family loyalties and patriotism than British films do.

—Martin Quigley, Jr.

# Letters to the Herald

## Reaction to CinemaScope

TO THE EDITOR:

I have followed with a great deal of interest comments pro and con anent CinemaScope for the past year, as well as witnessed numerous exhibitions of this supposedly potent business reviver. I have always been very reluctant to break forth into print over my name into controversial topics regarding the sick motion picture industry.

I have been an exhibitor for the past 17 years, so it may be said with some justification that I am now dry behind the ears in the business. I will further add that at least in my own case, I am moderately successful, and operate two very fine drive-in theatres, and have at present, due to the admission tax, a closed indoor house, which will stay closed until the tax comes off.

The drive-ins afford me an excellent living, and business is good. This may surprise some, as whoever heard of an exhibitor that admits business is good? All this as a preface to explain that I am not griping.

It is a well known fact that any business has its saturation point, and the motion picture business has a quicker saturation point than any other that I know of. The main trouble with the business today is that there are just too many drive-ins and theatres to guarantee a fair return on the investment necessary to have a first class house, either indoor or outdoor.

Too many farmers and electricians, etc., have been trying to get on the so-called gravy train, and notwithstanding the lack of need for theatres, or impossible locations, plus a general ignorance of the business, rush stupidly and blindly into what is generally considered the most trying and exacting of all businesses, i.e., that of trying to entertain the public. The net result is that these misinformed and dollar-happy fools are not only paving the path to their own financial destruction, but at the same time are making it increasingly harder for those well-established houses to function and to maintain a favorable cash balance.

I agree with a few simple souls that all this industry needs is good product, plus casts that know their stuff, in plain 2-D color, and the result always has been and always will be, good box office returns. Neither 3-D, 4-D, or 5-D will make an iota of difference if the picture is a stinkeroo.

We have watched in our locality other exhibitors rush pell mell into ill-advised and premature outlays for 3-D and CinemaScope apparatus, to their eventual and certain disgust, not to say financial loss. Because a CinemaScope picture draws a million on Broadway, the simple souls in exhibition think it will do likewise in a town of 20,000

## TO KEEP ABREAST AND GET IDEAS

To the Editor:

**I enjoy your publication very much and look forward to it every week to keep abreast with what is going on in our business and also get ideas on how to improve my own particular situation. — FERN MARLEAU, Park Theatre, Chatham, Ontario.**

or less. Curiosity alone will guarantee a tremendous gate on Broadway and the list of suckers never gives out, but in the small towns the situation is different, and it takes quality, not novelty, to keep the customers coming.

In the opinion of literally thousands to whom I have talked in recent months anent this new medium of film presentation, they are at one in their opinion as regards the way this new medium has been presented in the advertising. Their first impression was that they would see a screen that wrapped itself completely around them in the theatre, and this expectation was engendered by the type of advertising employed, that actually showed the screen folding way back around the sides of the theatre.

When will Hollywood and its highly overpaid advertising men, get wise to the fact that the public are not fools and that they expect to see on the screen what is advertised in the papers? Another was the so-called "illusion" of depth. Illusion is right.

If some of the so-called big shots in this industry would get off the seats of their pants a bit and get around the country wherein are located the backbone of their industry in the shape of the forgotten little men in the exhibition field, they might get it through their heads that good pictures are all they need, television notwithstanding. The television novelty is already wearing off, and the public is crying for good pictures, in plain color, 2-D, and to blazes with gadgets.

The only thing that amazes me is that the exhibitor has the most marvelous and long-enduring capacity to absorb punishment, and the fault really lies in their readiness to become panicky, and to fall for a smooth line of sales talk, without thinking things through. The exhibitors have always been their own worst enemies, and the producers as a consequence have had, and probably always will have, a pushover to sell to.

When exhibitors grow up and realize that they cannot have million-dollar gates every day, and that they should be satisfied with good average business, and that each ex-

hibitor cannot get all the business away from their competitors, to live and let live, and to stick together instead of trying to cut each other's throats, the industry will be far healthier. Then will the practice of cutthroat bidding cease, and peace may descend on them, but not before. And this goes for triple and quadruple feature stunts, too. But my money says that exhibitors will never learn, either.

I take a very objective view in all this CinemaScope nonsense, and have never even considered installing 3-D, CinemaScope, or what have you, and I operate in a very competitive situation. Three competitors have installed both types of equipment, and I think are unhappy, although that is my personal opinion, and not sour grapes on my part, as I could install either type if desired. But I have proved, at least to my own satisfaction and that of my customers, that good pictures are all that is needed, and they patronize me instead of the gadgets. — J. DORSEY CONKLIN, *Southwest Amusement Enterprises, Radford, Va.*

## CinemaScope Exciting

TO THE EDITOR:

I approached CinemaScope with a jaundiced eye. The first peep of it has radically altered my ideas. I can see it calls for completely new film technique but it is tremendously exciting in its possibilities.

It is early to make a final judgment but I feel that the magnetic sound tracks give wonderful results and that this is going to be part of CinemaScope's strong appeal.

Maybe I am talking through my hat but I feel that the day of visual sound tracks is limited and that at some time magnetic sound will take over on all ratios. The purity rather than the stereophonic property is the one which impresses me most.

Having seen "Vesuvius Express" travelogue, I feel that the greatest boost Irish tourism could ever get would be a CinemaScope travelogue. A subject which might have possibilities would be an Irish point-to-point meeting or possibly a repeat performance of the re-enactment of the original "steeple chase" which gave the world the name, a race across country from Buttevant steeple to Doneraile steeple. — T. J. M. SHEEHY, *Dublin, Ireland.*

## VistaVision and Perspecta

TO THE EDITOR:

I predict that VistaVision and Perspecta Sound will take the picture business by storm. Exhibitors will cooperate with progressive developments where they are sold on merits free from dictatorial methods and at fair prices. — VERNON M. ELLIOTT, *Clayton Theatre, Clay City, Ill.*

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# On the Horizon

MIKE TODD said in Hollywood Tuesday that "Oklahoma," in the Todd-AO process would have its world premiere in New York City, in April, 1955, probably at the Rivoli Theatre. He added: "We go into production in about five weeks, and we should have no trouble winding up the shooting not later than October." The picture will be roadshown. "We'll play film theatres where we can, and legitimate playhouses where we must." Mr. Todd also predicted "astronomical revenues."

► The date for the all-industry arbitration meeting is May 24, at the Astor Hotel, New York. Eric A. Johnston, Motion Picture Association of America president, is to invite exhibitor organization leaders, including, the report goes, Allied. The latter rejected an invitation some time ago. Meanwhile, a general sales managers' subcommittee is drawing up recommendations for an arbitration system. These go to the full committee, which will submit them to the meeting.

► The Committee on Federal Tax Policy, reporting Tuesday in Washington on its study of a revised tax policy, advised the Federal Government to withdraw from admission taxes completely. It further recommended that this form of tax become

"a significant contributor" to state and local revenues. It also noted that in 26 states there now are local admissions taxes. This Committee is the one which has been urging a general manufacturer's excise tax.

► It is conjecture at the moment whether Congress this year will permit a business and manufacturing census. Such a census would disclose comprehensive information on the industry, its production, distribution, and exhibition facets. It was rejected last year. Monday, the House sent to the Senate a bill authorizing such a survey, for next year, which would be based on this year's business.

► The industry's newsreels have been cited again for aiding the country's welfare. Their representatives Tuesday in Washington received specially engraved scrolls from Earl O. Shreve, national director of the Treasury's U. S. Savings Bonds Division, for efforts to help the Bond selling program.

► The industry's top executives again will be let in on some of the Defense Department's secret information. Some 50 of them will be "briefed" at the Pentagon in Washington, May 13. They then will be shown the Army's film, "This is Your Army".

## In "Better Theatres"

Of four feature articles dealing with wide-screen, three consider it in the light of recent developments. Loren Ryder, head of Paramount recording and engineering, discusses the requirements and recommendations for the presentation of pictures produced by that process. N. H. Crowhurst, engineer associated with the development of Perspecta sound equipment, explains that system for adapting a single optical track to the wide picture. Gio Gagliardi makes a comparative examination of the two basic wide-screen techniques—aperture cropping and use of anamorphic lenses.

Being the 1954 Spring Buyers Number, "Better Theatres" for May also features a revised Buyers Index, reviewing the current market and listing leading sources of theatre equipment and supplies.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York." Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.



FOR LEADERSHIP, particularly in labor relations, Loew's president Nicholas M. Schenck, left, receives from MPAA president Eric A. Johnston a silver bowl inscribed with signatures of company presidents and executives. The ceremony was at the board meeting in New York last week.



A LITTLE JUNKET, the other day, in Texas. Paramount took some of the state's leading exhibitors to Carswell Air Force Base, near Fort Worth, where Sam Briskin is making "Strategic Air Command". Posed in the group above are John Rowley, of Rowley United Theatres; Raymond Willie, of the Interstate Circuit; Mr. Briskin; Frank Starz, advertising chief, Interstate Circuit; James Stewart, the star of the picture; Anthony Mann, director; and Heywood Simmons, Booking Service.

## *This week in pictures*

DON HARTMAN, below, told of European interest in VistaVision at his New York interview Tuesday. He is Paramount production head. Mr. Hartman also said Paramount will make a minimum of 22 films this year, stressing quality over quantity.  
by the Herald



VISITORS, at the Warner "report to the exhibitor" screening in Albany. Mr. and Mrs. Arthur Abeles, center, were guests of Charles Smakwitz, right, Stanley Warner zone manager. With them is Ray Smith, Warner Albany manager. Mr. Abeles is Warner sales manager in Great Britain.

HIGH TENSION is to be seen at the right, in Republic's big budget "Johnny Guitar". The men are Scott Brady and Sterling Hayden; and the girl in the breeches is none other than Joan Crawford. The picture was given a world premiere this week in 10 West Coast situations. It is reviewed on page 2285 of this week's Product Digest.



TABLE CONVERSATION, below, is by publisher William Hearst and Robert Francis, left, star of Columbia's "The Caine Mutiny". They are seen at "The American Weekly's" screening-and-reception in New York, for leading editors and publishers.



OPENING THE CENTRE THEATRE, Denver: Frank H. Ricketson, Jr., Fox Inter-Mountain president; Ethel Merman; Charles Skouras, National Theatres president.



THE SUBJECT, this year's 35th Anniversary release schedule; and the slogan, "54 for '54". The men above presided at United Artists' three day regional sales meeting in the Blackstone Hotel, Chicago. They are, in left to right order, Charles S. Chaplin, Canadian district manager; B. G. Kranze, general sales manager; William J. Heinemann, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising; James Velde, western division manager; and F. J. Lee, Midwest district manager.

A BUSINESS CHAT. Harold F. Wendt and Frank Kuehnle, of the Wendt Advertising Agency, Cleveland, are seen in the New York offices of Quigley Publications. At right, Martin Quigley, Jr., editor of The HERALD.

by the Herald



# QUIGLEY AWARD WINNERS NAMED AT 20th JUDGING



**WILLIS SHAFFER**



**CHARLES DOCTOR**



**JACK PLUNKETT**

A PANEL of 50 advertising, publicity and exploitation executives from distribution and circuit home office organizations this week examined a record number of entries by Managers' Round Table members and selected the winners in the 20th annual Quigley Awards competition. At the luncheon following the judging they heard Walter Reade, Jr., president of the Theatre Owners of America praise the Quigley Awards as "the greatest single factor in the advancement of showmanship" and call for "a resurgence of old-fashioned showmanship."

The winners were:

**CHARLES DOCTOR**, manager of the Famous Players Canadian Capitol Theatre, Vancouver, B. C.—the Grand Award for large situations.

**WILLIS SHAFFER**, manager of the Fox Midwest Fox Theatre, Hutchinson, Kansas—the Grand Award for small situations.

**JACK PLUNKETT**, director of publicity for Films Paramount, Paris—the Overseas Grand Award.

Honorable mentions were awarded also:

To **SAM GILLMAN**, State theatre, Syracuse, and **AL JENKINS**, Odeon theatre, Vancouver, for large situations;

To **BOB HARVEY**, Capitol theatre, North Bay, Ont., and **JOHN M. ENDERS**, Calderone

theatre, Hempstead, N. Y., for small situations;

To **BENNO ERB**, Metro theatre, Santiago, Chile; **MISS LILY WATT**, Odeon Cinema, Coatbridge, Scotland; **EDWARD ALVA**, Metro theatre, Bombay, India; and **DOUGLAS EWIN**, Savoy Cinema, Stourbridge, England, for the Overseas competition.

Urging all branches of the industry, but particularly exhibition to "Think and think hard what else can be done along the pattern set by the Quigley Awards" to advance the

**AT RIGHT: Bernard Lewis, Mori Krushen. Below, right, William German, Ernest Emerling.**

**FEATURED SPEAKER, below: Walter Reade. With him on the dais, Russell Downing, Herman Robbins.**

## ANNOUNCE AWARD FOR REFRESHMENT SELLING

A new Grand Award for "skill and success in refreshment merchandising" will be given in connection with the newly expanded Better Refreshment Merchandising service of Quigley Publications, it was announced by Martin Quigley at the Awards judging Tuesday. First Award will be made next year for entries submitted during 1954.

art and science of selling motion pictures, Mr. Reade said, "We have a tremendous story to tell but we have done little to tell it."

The new media and techniques have given the industry enormous advertising and showmanship potentials, he continued, but little actually has been done to exploit them. "Today," he added, "we have succeeded in making movies in the public mind the thing to talk about. But talk is not enough. Action is needed."

On this point the TOA president admonished both distribution and exhibition that the greatest mistake they could make is to cut advertising budgets, a point that he reiterated again and again. "If we don't keep selling it, and selling it big," he said, "we don't have a chance for survival. The one way, the only way we can increase grosses is to increase our advertising."

"This goes," he added, "for trade adver-

(Continued on page 35)



All Photos by the Herald



**Jerry Pickman, of Paramount, and Mervin Houser, of RKO, above.**

**Dais Guests, right: Mr. German, with David Griesdorf, of Odeon Theatres of Canada, and Douglas Ewin, British prize winning manager.**



**Mr. Robbins, with Mr. Quigley, below, is greeted by Raymond Levy and Steve Edwards.**



**Charles Hacker, Russell Downing, and Edgar Goth, right.**



**Emil Bernstecker, of Wilby-Kincey Theatres, and Richard Pitts, of the TOA, at the right.**



**AT THE JUDGING, below: Mr. Griesdorf, with Herb Steinberg and Sid Blumenstock of Paramount; and theatre manager Montague Salmon.**

**From RKO Theatres: Harry Mandel and Michael Edelstein.**



**From Columbia: Lawrence Lipskin and Sidney Schaefer.**



# M-G-M's POLICY ON CINEMASCOPE PICTURES AND STEREOPHONIC SOUND...

*A Statement by Charles M. Reagan,  
General Manager of Sales*

In response to the demands of many motion picture exhibitors, M-G-M announces that it will release its CinemaScope pictures to all theatres capable of presenting them on a wide screen and with anamorphic projection.

Up to this time M-G-M CinemaScope productions have been available solely to those theatres which had installed stereophonic equipment suitable for magnetic sound tracks.

The new policy is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound.

Many theatres have voiced the opinion that motion picture distributing companies should furnish their CinemaScope productions to the many thousands of theatres which are not yet prepared to expand their sound facilities.

M-G-M has released only two CinemaScope productions. They are "KNIGHTS OF THE ROUND TABLE" and "ROSE MARIE." These productions will be made available to all theatres equipped with a screen wide enough to encompass the projection via the anamorphic lens.

Other M-G-M pictures announced for CinemaScope are "THE STUDENT PRINCE," "SEVEN BRIDES," "BRIGADOON," "ATHENA," "GREEN FIRE" and "JUPITER'S DARLING."

In connection with this announcement it is important for exhibitors to realize that all M-G-M pictures, in whatever dimension, will be released with Perspecta sound tracks permitting exhibitors to employ either stereophonic sound or single channel sound.

Exhibitors would be short-sighted if they did not take full advantage of this opportunity for improved presentation.

The exhibition without stereophonic sound of CinemaScope or other M-G-M pictures would eliminate an effect essential to their full enjoyment.

We cannot urge exhibitors strongly enough to install stereophonic devices.

To ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures. We are on the threshold of tremendous achievement and an improvement in presentation techniques. The failure of exhibitors to cooperate fully in the new advances would be to retard and discourage the great future which has already been revealed and is only in its early stages of development.

It would be sad indeed if exhibitors were induced into a lethargy and not inspired to take advantage of the wonderful opportunities presented by the inventions and achievements of great technicians working in the Studios.

Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box-office advantage over those theatres not so equipped, and that the movie-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation.

An exhibitor who does not wish to see motion pictures presented under the best possible circumstances is not keeping faith with his public and we sincerely hope and strongly recommend that those theatres playing M-G-M pictures will install stereophonic sound devices if they have not already done so.





Photo by the Herald

WILBUR SNAPER and WALTER READE, JR.

# Product Shortage, Big Problem of the Day, Brings New Questions And Some Answers

THE SHORTAGE of product, mentioned most often in recent months in secondary if direct relation to the introduction of new screen techniques, this week came into its own as a primary topic of great urgency. The developments came from both the east and west coasts. They comprised exhibitor demands for more product—especially in May and June, promises of cooperation from distribution heads, and announcements of the formation and development of new production units by individuals not primarily connected with the production branch of the industry. The following were the highlights:

¶ A joint plea by Theatre Owners of America and Allied States Association, in the form of a telegram to Paramount, Loew's, Warner Brothers, Columbia and RKO Pictures, for more product in May and June. The telegram, which cited "the paucity of product during May and June," said the crisis "threatens the very existence of a large segment of the market that you and other distributors need for the future distribution of your product."

¶ Answers from Loew's, Columbia, Warner Brothers and Paramount to the effect that they were making great and sincere efforts to put big product in release in May and June. Loew's cited the release of "Executive Suite," "Prisoner of War," "Flame and the Flesh," "Men of the Fighting Lady" and "The Student Prince" on its May-June schedule. Warners said it was putting "Dial M for Murder" in release in late May and Columbia said it will have "Indiscretion of an American Wife" and will "push up" either "Hell Below Zero" or "Waterfront" for May-June. Paramount answered that it was pushing up both "Elephant Walk" and "Secret of the Incas."

¶ Announcement by Fred J. Schwartz, Century Theatres executive, that he and 25 other individuals have organized a company to finance the production of three \$1,000,000 pictures for the first three or four years and 10 per year thereafter. The pictures will have budgets ranging from \$750,000 to \$1,000,000. Further details will be announced in July.

¶ Announcement by William F. Rodgers, former vice-president of Loew's, that in partnership with Sam Dembow, Jack Skirball and Cliff Work, he had formed a new production company to be known as Amalgamated Productions, Inc.

¶ Three plans suggested by Pat McGee, co-chairman of the Council of Motion Picture Organizations and general manager of Cooper Foundation Theatres, for the solution of the product shortage. At an Oklahoma City exhibitor meeting, Mr. McGee suggested a credit pool of approximately 5,000 exhibitors to finance the production of perhaps 50 films, the encouragement of franchise agreements, and the entrance into the exhibition field of individual producers "to whet their interest into making more films." Mr. McGee's credit pool envisions 5,000 exhibitors putting up \$1,000 each to make a production fund of \$5,000,000.

¶ Announcement that producer Hal R. Makelim this week began his cross country tour for conferences with regional units of Allied States Association to explain his production plans and to permit exhibitors to sign up for the plan. This week Mr. Makelim was in Denver, Omaha and Kansas City. The producer has agreed to make 12 films, to be released at rate of one a month, if 2,500 exhibitors sign up.

The original TOA-Allied plea to distributors was announced at a joint press conference in New York held by Walter Reade, Jr., TOA president, and Wilbur Snaper,

former Allied head and now a member of the association's national board of directors. The exhibitor leaders called the product "drought" a national problem and asked for corrective measures in terms of "an orderly, systematic" schedule of releases without regard to seasons. Good pictures are always in season, they said.

Both leaders charged the distribution companies with withholding important pictures from May and June for release in July and later. The current product "famine," said Mr. Snaper, comes just at a time when theatre owners have been granted some relief from the Federal ticket tax and thus "levels off" the tax benefits. He warned that when there is a long lull between good pictures, the "momentum of patronage" is lost.

The situation, as Mr. Reade saw it, was one of making the distributors aware of the fact that an orderly flow of top pictures actually works to their benefit. "Eventually," he said, "economics will make them realize it," adding that distribution gains nothing when many important pictures are released at one time to vie with one another.

The TOA head said his organization still was exploring the product field and seeking a way to increase production, and that the subject would highlight the TOA board meeting in Los Angeles June 17-19.

Another attempt to answer the product shortage was seen in MGM's announcement at the beginning of this week that it was lifting its stereophonic sound requirements for MGM CinemaScope product.

## Schary Defence Is On Basis of Quality

by MARTIN STARR

**HOLLYWOOD:** The plea of Walter Reade, Jr., president of the Theatre Owners of America, to the producers here that they "make more pictures" was met with conflicting opinion and heated reaction by the production and studio heads since the appearance of the Reade story in *The Herald* April 17.

From Dore Schary, vice-president in  
(Continued on page 18)



Book  
Paramount's

# "Secret of the Incas" for Decoration Day!!

The big power-house attraction you need for a record-a-day over the big four-day holiday weekend...the perfect crowd-puller for all top playing time during the late spring and early summer! A startling story of violent love and violent adventure! Backgrounds never before seen on the screen—filmed by Paramount on the breathtaking summits of the wild Andes!



**SECRET  
OF THE  
INCAS**  
Starring  
**CHARLTON HESTON**  
**ROBERT YOUNG**  
**NICOLE MAUREY**  
**THOMAS MITCHELL**  
and Presenting  
**YMA SUMAC**  
Color by **TECHNICOLOR**  
Produced by Mel Epstein • Directed  
by Jerry Hopper • Screenplay by  
Ranald MacDougall and Sydney  
Boehm • Story by Sydney Boehm

## FILM SHORTAGE

(Continued from page 16)

charge of production for Metro-Goldwyn-Mayer; to Darryl F. Zanuck, 20th Century-Fox production head; to Herbert Yates, president of Republic Pictures, and Steve Broidy, president of Allied Artists Productions, the exhibitor gauntlet was picked up with strong counter statements, mixed reactions and frank agreement.

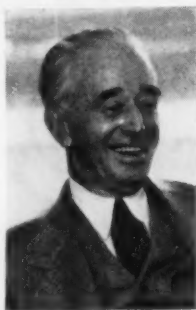
It was Dore Schary who came through with the first reaction to the Reade plea. "Increasing the quantity of pictures to be made on any lot," said Mr. Schary, "must not be done at the expense of that most important requirement—quality. Quality can be made to suffer, if film making is merely to serve the so-called demands of quantity. In which case the studio must take a loss. Meaning, that the exhibitor for whom the output was increased, cannot profit by it. He too will suffer revenue-wise, if quantity alone is served."

Mr. Schary explained that if some of the major lots can't see themselves making the smaller budgeted pictures in quantity satisfactory to the demands of the theatre owner, it may be due to an economic hazard. "The studio isn't getting its just return on such investment." He continued with this reminder: "The expenditure of a lot of money on a big film—the current trend of most of the major lots—is no guarantee that the revenue returns will be big. Or, that the blockbuster budget picture is going to go out and entertain the public. Entertainment is the one thing we're all selling."

The MGM production head said that the exhibitors' plea to "make more pictures" was well taken. But Mr. Schary wanted to remind those who are fighting for more pictures to be fed their screens, that, "No matter the quantity of films turned out by a studio, there must be these factors always to bear in mind: the story has got to be as right as rain. The story must be of great star value. It must have heavyweight power and able to hold up the number of stars cast for the film. Above all else there must be a good reason for us at MGM to be doing the kind of stories we're getting ready for

## RODGERS FORMS PRODUCING COMPANY FOR "TOP" FILMS

William F. Rodgers, former sales chief for MGM, is going into production. He announced to the trade press at Hotel Astor



W. F. RODGERS

in New York Tuesday that in association with Sam Dembow, Jack Skirball and Cliff Work he is forming a company to be known as Amalgamated Productions, Inc.

The new company will aim at the production of a minimum of three pictures a year, to be selected from what Mr. Rodgers characterized as "a million dollar inventory" of story properties, most of them accumulated by Mr. Skirball and Mr. Work and turned over by them to the new company.

According to Mr. Rodgers the pictures will have name stars and directors with records of success. He said the group was not ready as yet to announce titles or exact production plans, and that these would depend on distribution arrangements.

On this point, Mr. Rodgers was em-

phatic that every effort would be made to keep the product on the highest level of quality, because, he said, they will have to get the widest possible distribution. "We think," he said, "that there is a strong need for more pictures. But the current market will not support small pictures. We have no intention of attempting to meet any 'acute shortage' of product but we believe that there is a good field for strong pictures, independently produced."

Referring again to the need for wide distribution of the new company's product, Mr. Rodgers said that none of the four incorporators would draw any salary but would depend entirely on the profits of the pictures. To this end, too, he said, he would apply his knowledge and experience in distribution toward getting the best possible circulation for the product. "We want and intend to be known as 'a very friendly' organization," he said. "We will market the pictures on terms that every theatre can afford to pay."

Mr. Rodgers will be president of the company but no other officers have as yet been named. Mr. Skirball and Mr. Work will be in active charge of production. It is planned to keep the overhead of the company to an absolute minimum.

### FOX BUYS OURSLER'S "GREATEST STORY"

Twentieth Century-Fox announced this week the purchase of "The Greatest Story Ever Told," the late Fulton Ousler's best-selling Biblical work. The cumulative price may reach \$2,000,000, largest amount ever paid for a motion picture property. The picture, to be made in CinemaScope and color by Technicolor, will go before the cameras next year as a personal production of Darryl F. Zanuck. More than 3,250,000 copies of the book have been sold in the United States, and it has been translated into 12 different languages.

the exhibitors' theatres," Mr. Schary pointed out.

To highlight what he meant by "star value" the studio head cited "Executive Suite." Mr. Schary said, "Even big names, of topflight star value, found themselves not being called upon to do the usual amount of work before the cameras. But, 'Executive Suite' proved to be that kind of an unusual story. It lent itself for such kind of big names and so many of them in one film. We put them in, regardless of cost, because the story had to be served." He said the forthcoming "Last Time I Saw Paris" would have a similar all-star cast.

That was the story from Mr. Schary as he held the copy of The Herald in front of him, wherein the exhibitor head, Walter Reade, Jr., aimed his plea at a Hollywood that stood accused, by the theatre owners of the nation, of allegedly slowing up on production, and just "Waiting for something to happen."

### Quota in Exhibitor Unit Backs Makelim Plan

DENVER: The kickoff here this week of the Makelim plan to make a dozen films for the independent theatre owner was well accepted at the annual convention of Allied Rocky Mountain Theatres, with more than the quota signing up before the convention came to an end.

The plan is for producer Hal R. Makelim

to make the 12 films on a reasonable budget basis, to be financed by Mr. Makelim and the theatres who sign up with him. The films will sell on a flat rental basis. At the convention here Mr. Makelim presented the plan while his assistant, Sam Nathanson, told of the selling plans.

According to Mr. Makelim, Allied members will be taken care of first, then other independent theatres. Clearances would be made equitable in all situations. The producer said his plan would make it possible for small theatres to make a profit and that if the plan worked as he hoped, many theatres would get the films for practically nothing. He estimated that a film would gross nearly \$1,000,000 in the domestic market and another \$1,000,000 in the foreign market. Profits would be returned to exhibitors as dividends.

Also addressing the convention were Abram F. Myers, Allied general counsel, and Neil Beezley, president of the unit, both of whom scored the selling policies in connection with CinemaScope. The convention adjourned by naming the following new directors: Fred Anderson, Lloyd Greve, C. L. McLaughlin, Don Monson, James Peterson, J. K. Powell, John Roberts, W. A. Wimon, J. Smith and Tom Smiley, Colorado; Marie Goodhand, Robert Kehr, Dr. F. E. Rider and Dorrance Schmidt, Nebraska; Burl Lingle and John Wood, New Mexico; Richard Bennett and Lloyd Kerby, Wyoming. They elect officers in January.

We have just concluded the most successful sales drive in the history of Universal-International.

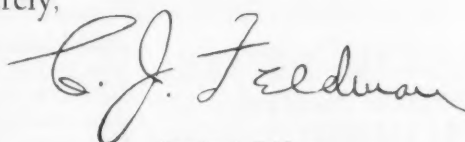
Naturally we are very proud of our organization—all those people in production, distribution and promotion who made this record-shattering feat possible.

But we are especially proud of the exhibitor relationship which, more than anything else, contributed to this great success.

We thank you, Mr. Exhibitor, for your confidence and cooperation.

And the best way we know to say "thank you" is to keep on delivering the pictures that make big profits for all. To this we dedicate ourselves during the coming year.

Sincerely,

A handwritten signature in cursive script, reading "C. J. Feldman". The signature is fluid and elegant, with the first letters of each word being capitalized and prominent.

Charles J. Feldman  
Vice President and General Sales Manager

## Fabian Buys Control of Latex Corp.

In a move outside the entertainment field Stanley Warner Corp. has acquired the International Latex Corp., it was disclosed this week in a joint announcement by S. H. Fabian, president of Stanley Warner, and A. N. Spanel, board chairman of International Latex. The company, founded in 1932, manufactures Platex products and produces girdles, infants' wear, home hair-cutters and branded foam pillows. Through the acquisition Stanley Warner becomes a \$100,000,000 company, the announcement said.

International Latex has had an exceptional growth record with its sales volume increasing from under \$4,000,000 in 1946 to over \$30,000,000 in 1953.

Stanley Warner paid \$15,000,000 in cash for 100 per cent of the preferred and common stock of International Latex. No stock of Stanley Warner Corp. was involved in the deal. Stanley Warner financed this acquisition by means of a six-year term bank loan with a group of banks headed by the First National Bank of Boston. The other banks are the New York Trust Co., Guaranty Trust Co. of New York, Bankers Trust Co., The First National Bank of the City of New York and the Fidelity-Philadelphia Trust Co. of Philadelphia. The loan established a \$20,000,000 credit of which \$15,000,000 has been borrowed with interest payable at the rate of 3¾ per cent per annum.

The combined resources augment the financial strength of Stanley Warner and will be used to facilitate the growth and expansion programs of both Stanley Warner and International Latex, it was said.

"In January," said Mr. Fabian, "the Stanley Warner stockholders approved an amendment to our charter permitting diversification of the company's activities into other fields. The acquisition of International Latex Corp. is part of a constructive, far-reaching program of expansion in all departments. On the motion picture side, the outlook for new product is the best in years."

Station WTRI-TV of Schenectady is already in operation and is the beginning of an expansion in that phase of visual showmanship television, he said.

### Stanley Warner 26-Week Profit Is \$1,191,000

Stanley Warner Corporation and subsidiary companies report for the 26 weeks ending February 27, 1954, a profit of \$2,051,000 after deducting depreciation amounting to \$1,479,000 but before deducting provisions for Federal income taxes and contingencies. After deducting \$785,000 for Federal income taxes and \$75,000 for contingencies the net profit was \$1,191,000. The net profit is the equivalent to 50 cents per share on the

## THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 1 were:

**Albany:** ROSE MARIE (MGM), CASANOVA'S BIG NIGHT (Para.), SASKATCHEWAN (U-I), THE CONQUEST OF EVEREST (UA).

**Atlanta:** THE FRENCH LINE (RKO), LUCKY ME (WB).

**Boston:** KNOCK ON WOOD (Para.) 2nd week, GENEVIEVE (U-I) 2nd week, NIGHT PEOPLE (20th-Fox) 2nd week.

**Buffalo:** THE FRENCH LINE (RKO), ELEPHANT WALK (Para.).

**Chicago:** GENEVIEVE (U-I), PINOCCHIO (Disney-RKO, reissue), HEIDI (UA).

**Cincinnati:** LUCKY ME (WB).

**Cleveland:** NIGHT PEOPLE (20th-Fox), PRINCE VALIANT (20th-Fox) 2nd week, EXECUTIVE SUITE (MGM) 2nd week, FROM HERE TO ETERNITY (Col.) 2nd week.

**Detroit:** THE CONQUEST OF EVEREST (UA) and LILI (MGM) double bill, JUBILEE TRAIL (Rep.) plus stage show featuring Sugar Ray Robinson, LUCKY ME (WB) 2nd week, PRINCE VALIANT (20th-Fox) 2nd week, BEAT THE DEVIL (UA) 2nd week.

**Hartford:** ROSE MARIE (MGM) 2nd week, THE MIAMI STORY (Col.) holdover.

**Indianapolis:** CASANOVA'S BIG NIGHT (Para.), BEST YEARS OF OUR LIVES (RKO, reissue).

**Jacksonville:** JULIUS CAESAR (MGM), THE FRENCH LINE (RKO).

**Kansas City:** FRENCH LINE (RKO), EXECUTIVE SUITE (MGM).

**Memphis:** EXECUTIVE SUITE (MGM), THE NAKED JUNGLE (Para.).

**Miami:** EXECUTIVE SUITE (MGM) 2nd week, FRENCH LINE (RKO).

**Milwaukee:** FRENCH LINE (RKO), PRINCE VALIANT (20th-Fox) 3rd week, THE NAKED JUNGLE (Para.) 2nd week, RHAPSODY (MGM) 2nd week.

**Minneapolis:** JULIUS CAESAR (MGM) holdover.

**New Orleans:** JULIUS CAESAR (MGM) 2nd week, MARTIN LUTHER (de Rochemont).

**Oklahoma City:** ELEPHANT WALK (Para.) 2nd week, PRINCE VALIANT (20th-Fox), THE LITTLE FUGITIVE (Burstyn), HELL AND HIGH WATER (20th-Fox), EXECUTIVE SUITE (MGM) 2nd week, FRENCH LINE (RKO).

**Philadelphia:** KNOCK ON WOOD (Para.).

**Pittsburgh:** LUCKY ME (WB).

**Portland:** YANKEE PASHA (U-I), LUCKY ME (WB) 2nd week, PRINCE VALIANT (20th-Fox) 2nd week, CASANOVA'S BIG NIGHT (Para.) 2nd week, IT SHOULD HAPPEN TO YOU (Col.) 2nd week, THE LIVING DESERT (RKO) 7th week.

**Providence:** CASANOVA'S BIG NIGHT (Para.), LUCKY ME (WB) 2nd week, PRINCE VALIANT (20th-Fox) 2nd week, ROSE MARIE (MGM) 2nd week.

**San Francisco:** EXECUTIVE SUITE (MGM), KNOCK ON WOOD (Para.) 3rd week, RED GARTERS (Para.).

**Vancouver:** SAADIA (MGM).

**Washington:** PRINCE VALIANT (20th-Fox) 2nd week, ROSE MARIE (MGM), PINOCCHIO (Disney-RKO, reissue) 2nd week, BEAT THE DEVIL (UA) 3rd week, KNOCK ON WOOD (Para.) 2nd week.

2,367,696 shares of common stock outstanding after deducting the stock held in the treasury. Theatre admissions and miscellaneous income for the 26-week period amounted to \$26,781,000. The profit on sale of properties, net, amounted to \$20,000, according to the report.

### Kansas-Missouri Allied Unit Hears Col. Cole

**KANSAS CITY:** The annual convention of the Allied Independent Theatre Owners of Kansas and Missouri heard Wednesday talks by Colonel H. A. Cole on the tax relief campaign, and various items of equipment by supply representatives. Louis Patz discussed the Tushinsky lens, and Bob Smith the Gottschalk device. The subject of the Makelim-Borzage film plan was not presented Wednesday, because of the non-arrival of Hal R. Makelim and John Wolfberg who were detained in Omaha longer than expected because of the great interest there in the plan.

## VistaVision Tests Set

Further demonstrations of VistaVision in key cities throughout the country are scheduled by Paramount Pictures, Barney Balaban, president, said in New York this week. Specific dates will be announced shortly.

VistaVision's third showing was held Wednesday at the Capitol theatre in Washington. It will next be presented to southwestern exhibitors at a demonstration at the Majestic theatre in Dallas, May 14. The new photographic process was seen in New at the Radio City Music Hall last week and on the coast last month.

Participating in the Dallas showing will be Y. Frank Freeman, vice-president in charge of Paramount studios, and Loren L. Ryder, head of research for the company, under whose supervision VistaVision was developed and perfected.

# NEWS!

...front page **NEWS**  
from St. Louis (Missouri):  
**ON THE AMAZING  
BOX-OFFICE RECORD of**

## **Louis de ROCHEMONT'S Martin Luther**

THE PICTURE THAT IS  
EQUALING AND BEATING  
SOME OF THE CHAMPION GROSSERS OF ALL TIME!

Now...important **NEWS** for every exhibitor:

**Martin Luther**  
**WILL DEFINITELY BE WITHDRAWN  
FROM DISTRIBUTION ON  
JULY 31, 1954**

**CONTACT** Louis de Rochemont Associates • Cresson E. Smith,  
35 W. 45th St., N. Y. 36, N. Y. Gen'l Sales Mgr.



"Variety estimates that **MARTIN LUTHER'S** U. S. and Canada gross will reach \$3,500,000." —**TIME Magazine**

### EXAMINE

these Grosses!

And remember... the St. Louis run was matched by long, smash box-office runs in Minneapolis, New York, Chicago, Detroit, Birmingham, Boston, Washington, D. C., Houston, New Orleans, Denver, Philadelphia — and many more, *big and small*, from coast to coast!

### NO GIMMICKS!

**NO** N\*A\*M\*E S\*T\*A\*R\*S

**NO** WIDE SCREEN!

**NO** SUPER SOUND!

**JUST A GOOD PICTURE!**

### BOOK IT NOW!

The money-making sensation of the year is *pre-sold* to an organized audience of 62½ million. You get your regular audience... the "lost audience" — and a *new audience* that's never been in your theatre before!

### BETTER GET YOUR SHARE!

of great good will and many good dollars — while it's available. *July 31st is the absolute withdrawal date for "MARTIN LUTHER"!*

OR SALES REPRESENTATIVES IN MOST EXCHANGE AREAS:

**ALBANY:** William Rosenow, Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **ATLANTA:** John W. Mangham, Mangham Enterprises, 193 Walton St., N.W., Atlanta, Georgia. **BOSTON:** Albert Swardlove, Screen Guild Prods. of N.E., Inc., 56 Piedmont St., Boston 16, Mass. **BUFFALO:** William Rosenow Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **CHARLOTTE:** R. F. Pinson, Astor Pictures Exch., 300 West 3rd St., Charlotte, N. C. **CHICAGO:** Charles Lindau, Max Roth, Capital Film Exch., 1301 S. Wabash Ave., Chicago, Illinois. **CLEVELAND:** M. A. Mooney, Academy Films, 2142 Payne Ave., Cleveland, Ohio. **DALLAS:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **DENVER:** Tom Bailey, Bailey Distributing Co., 2071 Broadway, Denver, Colo. **DETROIT:** Albert Dezel, 2310 Cass Ave., Detroit, Mich. **INDIANAPOLIS:** Charles Cooper, Charles Cooper Enterprises, 441 Illinois St., Indianapolis, Ind. **KANSAS CITY:** W. H. Gaffney, Dixie Enterprises, 118 W. 18th St., Kansas City 8, Mo. **LOS ANGELES:** Joseph Kennedy, Astor Pictures, 1928 S. Vermont, Los Angeles 7, Calif. **MEMPHIS:** Clifford E. Wallace, Colonial Pictures of Tenn., 361 So. Second St., Memphis, Tenn. **MILWAUKEE:** William Benjamin, Lippert Pictures, 706 W. State St., Milwaukee, Wisc. **MINNEAPOLIS:** Frank Mantzke, Bill Soper, Northwest Theatre Service, 411 Plymouth Bldg., Minneapolis 3, Minn. **NEW YORK CITY:** George Waldman, 630 Ninth Ave., New York, N. Y. **OKLAHOMA CITY:** Harold Schwarz, Tower Pictures, 310 S. Harwood St., Dallas, Texas. **PHILADELPHIA:** Joseph Engel, Screen Guild Prod. of Philadelphia, 1315 Vine St., Philadelphia, Pa. **PITTSBURGH:** F. D. Moore, Complete Theatre Service, 402 Millenberger St., Pittsburgh 19, Pa. **PORTLAND:** Jack J. Engerman, Zollie Volchok, Northwest Releasing Corp., 1806 N.W. Kearney St., Portland, Ore. **SALT LAKE CITY:** Tom Bailey, Bailey Distributing Co., 260 E. 1st St. S., Salt Lake City, Utah. **SAN FRANCISCO:** Fred L. "Pat" Patterson, 250 Golden Gate Ave., San Francisco, Calif. **SEATTLE:** Jack J. Engerman, Zollie Volchok, Northwest Releasing Corp., 2414 Second Ave., Seattle, Wash. **WASHINGTON, D. C.:** Myron Mills, Equity Film Exchanges, 1001 New Jersey Ave., N.W., Washington, D. C.

# COLOR TV FILM SYSTEM CITED

## *RCA Executive Describes Device at Convention of SMPTE in Washington*

WASHINGTON: RCA late this year will have ready a new color television film system which will be of "major significance to motion picture producers and exhibitors as well as TV broadcasters," W. Walter Watts, RCA executive vice-president, declared Monday. He spoke at the opening get-together luncheon for the 75th semi-annual convention of the Society of Motion Picture and Television Engineers.

### **Registration at 500**

It was estimated that registration for the five-day conference at the Hotel Statler would reach 500. Holding the spotlight were new screen and sound techniques including VistaVision and Perspecta Sound, in addition to CinemaScope. Loren L. Ryder, head of research at the Paramount Studio, was slated to explain VistaVision, while Earl I. Sponable, 20th Century-Fox research head, was scheduled to address the gathering on CinemaScope.

Mr. Watts described the new "3-V" (3-Vidicon) system as "providing a means for high-quality television reproduction" and said it will contribute toward the establishment of an important outlet for color film productions. He declared that exhibitors would find "an unbeatable form of exploitation" in using the system to bring color trailers in the home.

The broadcaster will also find benefit from the new system, Mr. Watts went on, since it will make available "what we think is the best and most efficient method of handling film subjects which will constitute a very substantial part of color program schedules."

The RCA vice-president substituted for Spyros Skouras, the scheduled luncheon speaker, who had been called to Europe. Mr. Watts stated that the use of the new system required only the modification of the standard 16mm television film projector already in use in television stations, and didn't require the purchase of special color projectors.

### **Sees Color TV Speed**

Mr. Watts estimated that by the end of this year more than 140 cities will be interconnected for color television transmission, with roughly 125 stations in those cities equipped with color terminal apparatus. Based on this estimate, he predicted that by the end of the year color television programs will be available to nearly 75 per cent of the homes in the country.

The Monday afternoon technical session opened with an early vintage film, as will all other sessions during this commemora-

tive 75th meeting. Following this, members heard papers on the historical background of the 35mm professional camera; Thomas Alva Edison's early motion picture experiments, and the effective use of color slides in technical lectures.

The evening session was devoted to black and white cinematography, with papers on the history of professional black and white motion pictures and special photographic effects that can be obtained with black and white films.

The convention centered around new techniques Tuesday. The Wednesday through Friday schedule included various motion picture and television topics.

## **Starr Sees TV Effect as Temporary**

LITTLE ROCK: Television's adverse effect on the motion picture business is only temporary, the board chairman of Theatre Owners of America said here this week. "There's no basic conflict between TV and movies," said Alfred Starr at the convention of the Independent Theatre Owners of Arkansas.

Television may hurt at first, Mr. Starr said, "but when a family gets its TV set paid for, then they can spend a couple dollars a week going to the movies—and they will."

Mr. Starr's optimism, however, was not shared by all of the 350 Arkansas theatre owners who gathered here for the 35th annual convention. TV has become an important factor in Arkansas only in the past year, and most theatre owners seemed ready to blame the new medium for their declining receipts.

Speaking Wednesday Pat McGee, co-chairman of the Council of Motion Picture Organizations, urged exhibitors to maintain present admission price levels. "If all the tax saving should be passed on to the public, then the Treasury was right in saying we didn't need relief." He also asked unstinted financial support for COMPO which, he said, can do the job of reeducating the public into the movie-going habit.

The organization called on distributors to formulate plans for a weekly national television show to promote their up and coming product.

K. K. King, of Searcy, was re-elected president for his second term. Jim Carbery of Little Rock, was re-elected for his third term as secretary-treasurer. Six vice-presidents were elected to cover the six Congressional districts in Arkansas. A board of directors was also elected.

## **Denver's Big House Opens Despite Snow**

DENVER: The new \$1,000,000 deluxe, 1,247-seat first run Centre, only first run to be built here in 20 years, opened here last week, and a heavy wet snow failed to put a damper on spectators, hundreds of which stood for three hours to see the large Hollywood contingent arrive. Bleachers had been built for a four-hour show but this had to be called off, since the bleacher seats were occupied with five inches of snow.

Following short talks by Charles P. Skouras, president of National Theatres; Frank H. Ricketson, president of Fox Inter-Mountain Theatres; Mayor Quigg Newton, and Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, the stars were presented. Ethel Merman (Mrs. Robert Six of Denver) was mistress of ceremonies. "River of No Return" was the opening film.

The house is on a schedule of 60 cents to \$1, against the usual first run prices here of 50 to 85 cents. The house will specialize in CinemaScope productions, but is so equipped that it can handle any type film. There is a CinemaScope screen 24x60 feet in the 81x162-foot stadium-type auditorium, in which greens and ivories predominate, trimmed in gold and silver leaf. The loge-type seats are wider than usual.

The booth is built for four projection machines, and provision has been made to install Ediphor large screen theatre television as soon as available. The marquee is the largest between Chicago and the west coast, using 80 kilowatts of power, and is 60 feet wider than usual.

Here from the studios were Walter Abel, Charles Brackett, Charles Coburn, Steve Cochran, Dan Dailey, Barbara Darrow, Marjorie Dean, Joanne Gilbert, Gloria Gray, Joan Haig, Ethel Merman, Rita Moreno, Mary Murphy, Mary Pickford, Tex Ritter, Dale Robertson, Buddy Rogers, Tony Romano, Alice Thomas, Forrest Tucker, Robert Wagner and Patricia Wilcox.

## **Eight Lippert Pictures Slated for May-June**

Eight Lippert pictures for May and June have been announced by Arthur Greenblatt, general sales manager. May releases are "The Cowboy," in Eastman color; Alex Nicol and Hillary Brooke in "Heat Wave"; Phyllis Kirk in "River Beat"; "Monster from the Ocean Floor," science-fiction feature. Set for June are Dane Clark in "Paid to Kill"; William Lundigan in "Terror Ship"; Glenn Langan and Adele Jergens in "The Big Chase"; "The Siege," historical spectacle. The features will go out at the rate of one per week during the two months, finishing present Lippert product and paving way for distribution under the new Screen Art label starting in July.

# MGM LIFTS "MUST" ON 4-TRACK CINEMASCOPE

## *Shifts Policy "in Response to Demand" of Theatres, But Urges Stereo Use*

MGM, whose CinemaScope requirements anent four-track, magnetic stereophonic sound heretofore have been identical with those of 20th Century-Fox, this week announced that henceforth it will release its CinemaScope product to theatres equipped with only single track optical sound.

The company thus removes the stipulation which has been responsible for the major portion of exhibitor objection to CinemaScope. Remaining requirements for MGM CinemaScope pictures are the wide screen and anamorphic lenses, without which, of course, it is practically impossible to show a CinemaScope film.

The new sound policy was announced by Charles M. Reagan, Loew's vice-president in charge of distribution, who in an ad in this issue of THE HERALD, explained that MGM changed its policy "in response to demands of many motion picture exhibitors."

"The new policy," he continued, "is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound." "Knights of the Round Table" and "Rose Marie," the only two MGM CinemaScope releases thus far, Mr. Reagan said, will be made available to all

theatres equipped "with a screen wide enough to encompass the projection via anamorphic lenses."

Concurrent with the change in policy, Mr. Reagan urged exhibitors to equip for stereophonic sound, which he called "an opportunity for improved presentation."

"We cannot urge exhibitors strongly enough," he went on, "to install stereophonic devices. To ignore the advantages of the new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures."

"Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box office advantage over those theatres not so equipped, and that the move-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation."

Mr. Reagan emphasized that all MGM pictures, in whatever dimension, will be released with Perspecta sound tracks, permitting exhibitors to employ either stereophonic sound or single channel sound. Perspecta is the optical directional sound system adopted by Loew's, Paramount and to an undefined degree by Warner Brothers.

The MGM policy announcement was warmly greeted by Walter Reade, Jr., president of Theatre Owners of America, and by spokesmen for Allied States Association, who pointed out that from the start Allied had been against companies' making it man-

datory to employ stereophonic sound with CinemaScope.

There was, however, one strong voice raised on the exhibition side in favor of stereophonic sound. This was Harry Brandt, president of the Independent Theatre Owners Association of New York, who commented, "Regardless of what MGM does, stereophonic sound is here to stay." Mr. Brandt held that competitive conditions will necessitate stereophonic sound installations because "anything less than the best is going to suffer in comparison." It's just a question of time, he added, before stereophonic equipment becomes standard equipment.

## *Mr. Reade Is "Gratified" With Product Availability*

Mr. Reade, in a congratulatory message to MGM's Mr. Reagan, said "it was gratifying to note in today's trade press that the fine product of your company now is available to the maximum number of theatres possible. This decision, following numerous and strong requests by our organization, is appreciated."

Meanwhile, in Washington, officials of the Department of Justice refused to comment on reports that they had warned Loew's and 20th-Fox to discontinue stereophonic sound policies in connection with their CinemaScope releases.

The officials, however, confirmed the fact that they had received many exhibitor complaints on the matter and had been investigating the entire situation.

## WEIGH CINEMASCOPE AT FOX FORUM

RESULTS, questions and problems concerning virtually every aspect of CinemaScope were scheduled for full discussion in New York Thursday at a unique, day-long meeting of approximately 1,000 exhibitors, called by 20th Century-Fox.

Invitations to the meeting, described by Spyros Skouras, president, as "a free and unprejudiced round table," were sent out by the company last week to exhibitor leaders throughout the United States and Canada.

Said Mr. Skouras in his invitations: "We feel confident the discussion will be of benefit to all exhibitors operating theatres of every size and type, including drive-ins. Our sole purpose in having this face-to-face discussion is to serve the interests of our customers, the American public and the industry."

Indications at midweek were that there would be a huge turnout for the affair, with particularly large delegations representing Theatre Owners of America, Allied States Association and the Independent Theatre Owners Association of New York. Although none of the exhibition side was about to predict what—if any—revelations on 20th-Fox CinemaScope policy might be forthcoming, many pointed out that announcement of the affair coincided with the announcement from MGM that it had relaxed its stereophonic requirements for its CinemaScope prod-

uct. It was generally agreed the subject of stereophony would dominate the proceedings.

Mr. Skouras will be joined at the meeting by Al Lichtman, director of distribution, as well as other company executives, including W. C. Michel, executive vice-president; Charles Einfeld, vice-president; Otto Koegel, general counsel; Donald Henderson, treasurer; W. C. Gehring, executive assistant general sales manager; Earl Sponable, research director, and Herbert Bragg, Mr. Sponable's assistant.

The company also called in its division and branch managers from its 38 domestic and Canadian exchanges for the meeting. Division sales managers attending were to be Herman Wobber, western division, and assistant division head Bryan D. Stoner; Harry Ballance, southern and assistant division manager Paul S. Wilson; Martin Moskowitz, Empire State; T. O. McCleaster, central; M. A. Levy, midwest, and Peter Myers, the Canadian division manager.

At midweek it was understood complete understanding between exhibition and 20th Century-Fox as to the future of CinemaScope was the goal of the meeting, and the presence of spokesmen for every facet of exhibition was counted upon to help resolve a great many issues.



U-I's first CinemaScope will be "Black Shield of Falworth," with Tony Curtis and Janet Leigh.



Rock Hudson, Otto Kruger in "Magnificent Obsession."



"Francis Joins the WACS."



On safari in "Tanganyika."

## THERE'S A BOX OFFICE GLEAM IN THE U-I EYE

ALERT to exhibitor requirements for all types of pictures, for every type of theatre and all types of screens, Universal-International has set eight films for release from June through September, Charles J. Feldman, vice-president and general sales manager, has announced. A ninth release in the four-month period will be the national re-release of "The Egg and I," the biggest domestic grossing film to date in the history of Universal Pictures Company.

All releases are designed to produce one type of result—top box office returns. The period also will mark the release of the company's first CinemaScope production, "The Black Shield of Falworth," and the new production based on the Lloyd C. Douglas novel, "Magnificent Obsession." The latter film, in color by Technicolor, starring Jane Wyman, Rock Hudson and Barbara Rush, is currently receiving the same advance promotion buildup as the successful "The Glenn Miller Story."

Each of the nine pictures during the four-month period is to be receive a specially adapted promotional campaign designed to take advantage of the season of

the year and to provide the greatest possible impact on the local level where the public makes its final entertainment selections. Use of television and national magazine advertising will be stepped up.

A full scale series of meetings in New York of the company's field and home office publicity and exploitation staff will be held May 10-12 to map promotional plans on the pictures. Charles Simonelli, eastern advertising and publicity department manager, will preside. David A. Lipton, vice-president, was due in New York from the coast this week to participate. The meetings are scheduled to be addressed by Mr. Feldman and other executives.

Detailing the month-to-month releasing plans, Mr. Feldman disclosed that the June pictures will be "Drums Across the River," a western in color by Technicolor, starring Audie Murphy and Lisa Gaye, and "Black Horse Canyon," a second action film in color by Technicolor, starring Joe McCrea.

"The Egg and I" is set for national re-release in July following several territorial saturation openings in late May.

"Johnny Dark," in color by Technicolor,



Discussing the summer product at a home office sales meeting are: Phil Gerard, Clark Ramsay, Charles Simonelli, Ray Moon and Charles J. Feldman.



Also at the meeting: front row, Bob Gillham, Henry A. Linet, Jefferson Livingston; back row, Henry H. Martin, 2d, J. A. McCarthy, James J. Jordan.



Before the race in "Johnny Dark."



"Drums Across the River."



Piper Laurie, David Brian in "Dawn at Socorro."

starring Tony Curtis, Piper Laurie and Don Taylor, will be released in July.

"Tanganyika," an adventure drama in color by Technicolor, starring Van Heflin, Ruth Roman and Howard Duff, with a background of the African veldt, is the third July release.

Highlighting the August releases will be "Magnificent Obsession." "Francis Joins the Wacs," starring Donald O'Connor, will be the second August release.

"The Black Shield of Falworth," in CinemaScope and color, starring Tony Curtis, Janet Leigh, David Farrar, and Barbara Rush, heads the September releases. "Dawn at Socorro," in color by Technicolor, starring Rory Calhoun and Piper Laurie, is the second picture set for September.

## Republic 1954-55 Slate To Rival That of 1953

**HOLLYWOOD:** Republic is currently preparing the way for a program of features for 1954-55 comparable to last year's \$15,000,000 program, it was disclosed this week by Herbert J. Yates, president. Among the new season's product are "Atomic Kid," starring Mickey Rooney; "Brother Vann," Trucolor, directed by Joseph Kane; Homer Croy's "Jesus Was My Neighbor"; "Alamo," which Frank Lloyd will direct; "Rebel Island," produced by Edward Ludwig; "Timber Jack," with Mr. Kane directing; "Peg Leg Admiral," by producer-director John A. Auer, and two properties directed by William A. Seiter.

## Chesapeake Trust Suit Dismissed

New York Federal District Court Judge Augustus N. Hand Monday dismissed the \$15,000,000 anti-trust suit of Chesapeake Industries against Loew's and RKO Theatres. The plaintiffs announced immediately they would appeal.

Justice Hand, sitting as jurist, ruled that the release agreement between Chesapeake Industries and United Artists of December, 1953, applied to all defendants and alleged co-conspirators. Named as co-conspirators were the major film firms.

The releasing agreement referred to by the court was between Chesapeake Industries and U.A., under which Chesapeake released U.A. from any claims arising from the purchase of Eagle Lion Classics assets by U.A. in 1951. It was held as a matter of law, that the release of U.A., named as a co-conspirator in the present trial, released all others.

The trial, which lasted about two-and-a-half hours, capped a long period of pre-trial negotiations and conferences. The suit, which was filed by Chesapeake Industries as the owner of the now-dissolved ELC, charged that ELC had been denied access to the New York market because of an alleged split by Loew's and RKO theatres of film product.

## Editor in Brazil Paper

The "Jornal Do Brasil," leading Rio de Janeiro newspaper, in its 15th anniversary edition included an article by Martin Quigley, Jr., editor of The HERALD. The article, written during Mr. Quigley's visit to the recent Brazilian Film Festival, was titled "Aspects of the Motion Picture in the United States."

## Roxy Sets Dividend

Roxy Theatre, Inc., a subsidiary of National Theatres, Inc., has declared a dividend of 37½ cents per share of outstanding preferred stock, payable June 1, 1954, to stockholders of record May 17, 1954.

## No Quota Set For British TV Shows

by PETER BURNUP

**LONDON:** The British Government has decided against a quota of British material in the programmes of the forthcoming Independent Television Authority, Earl De La Warr, Postmaster-General, told the Association of Specialized Film Producers here last week at a luncheon following the annual general meeting.

The official said the Government was looking to documentary producers in particular for assistance in the new programmes. He said, too, that he appreciated the peril of what he described as "wholesale dumping of American programmes on the new channel" but he felt it would be a great mistake to attempt to solve the problem by imposing on the new Authority the shackles of a system devised for an entirely different medium.

He added that should such wholesale dumping come to pass, the Government would be quite prepared at a later stage to consider separate legislation.

The announced results of the election of officers of the Association of Cinematograph and Allied Technicians is heartening news to the film business at large. Over the last few years the union's general council has had a predominantly Red majority with—as most claim—a disastrous impact on the industry's affairs. As a result of an anti-Red campaign among ACT members, 12 candidates were nominated and duly elected—as people who "can be relied upon to put pictures before politics."

The change in the union's political complexion is expected to lead to a different approach to problems such as the current laboratories dispute. A scheduled conference between the two groups, it now is hoped, will bring about an early reference to arbitration.

MGM announces that Perspecta sound will be demonstrated for the first time here May 12, at the company's Leicester Square Empire theatre. On the evening of that day, "Knights of the Round Table" will open at the Empire.

Warners' "The Command" will open shortly at 19 key A.B.C. situations with single optical tracks. The circuit's policy continues that stereophonic sound will not be installed in its theatres although authoritative spokesmen agree that the policy is always under examination. At the 19 theatres in question, "The Command" will be retained for as long as the picture stands up at the box office.

At the just concluded three-day meeting in Paris of the International Union of Cinematograph Exhibitors, a resolution was adopted fixing a standard screen ratio of 1:8 to 1. It was agreed also that exhibitors in all member countries should insist on single optical tracks being made available to them.

# Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

LAST week *Life* Magazine added its bulky weight to the growing lineup of papers pursuing a policy violative of the long-standing agreement between the motion picture industry and the lay press concerning the reviewing of pictures.

The long-standing agreement was re-stated a week ago, together with the circumstances of its origin and the underlying reasons for its observance, by Editor Martin Quigley, Jr., of THE HERALD.

## Reviewed "Caine Mutiny" In an Open Violation

*Life* reviewed "The Caine Mutiny" in its May 3 issue in open and complete violation of the agreement.

"The Caine Mutiny" is scheduled to open first and exclusively at the Capitol theatre in New York City late in June. A few similar key-city runs are contemplated for July and August. It is scheduled to be screened for the trade press late this month. General release date is yet to be set.

In the concluding paragraph of his editorial on the subject in last week's edition of this publication Mr. Quigley summed up in two simple sentences the whole net of the long-standing agreement violated by *Life* in reviewing "The Caine Mutiny." The editor of THE HERALD wrote, "Let the exhibitor be served by trade press reviews as early as pictures are ready for selling. Let pictures be reviewed for the public when the public can pay to see them, and not before."

*Life's* violation is the most damaging of the three that have focused attention on the agreement in recent weeks. It is the most damaging of the three because (1) it reached the most people, (2) it was the most derogatory, and (3) it ran counter to the informed and highly beneficial report current in professional circles here, which have been warming chilled ambitions on the brightly shining local word-of-mouth to the effect that "The Caine Mutiny" is destined to out-gross (and possibly out-Oscar) the same studio's "From Here to Eternity." *Life's* rule-breaking critic threw cold water on the hottest constructive rumor the town's had going for it in years.

## Large Circulation of Magazine Is Cited

In a paid advertisement in *The New Yorker* of April 17 (and possibly elsewhere) *Life* Magazine listed itself atop what it called "The ten leading U. S. magazines" as having a circulation of 5,472,580. In the same advertisement it listed itself as first among the top four magazines, in point of "Single-issue magazine audiences," as having a total reader audience of 26,450,000. In or out of paid-advertising space, that is tantamount to a claimed read-

ership of approximately one of each half-dozen persons in these United States (unless *Life's* totals include, as is not claimed for them, foreign circulation as well as domestic).

To that hypothetical one-person-out-of-every-six, *Life's* critic said of "The Caine Mutiny," at the beginning of a layout consisting of eight stills from the film, "Sticking closely to the book, the film is slowed by a dull love story and needless scenes ashore. . . . But in a terrifying typhoon sequence and the famous court martial climax 'The Caine Mutiny' becomes the exciting and highly moral tale that (the author) intended it to be."

That's not the way Hollywood's been hearing it. "Dull love story" is about as deadly a condemnation of a property, in Hollywood thinking, as could be committed in three plain words. And "highly moral tale" is as far from what is generally regarded as stimulating sales copy as a critic could get. But that's the impression an exclusive *Life*-reader (if such there be) is left to dwell under until the day, months off yet, when the picture comes within ticket-buying reach.

## Grapevine Reports Film One of the Greatest

On the contrary, Hollywood's been hearing, from people who worked on or in the production of the picture, from music people doing the scoring, from projectionists, laboratory workers, from all kinds and varieties of people whose occupational obligations have accounted for their viewing of the finished print—even from people who profess to dislike the 3,000,000-copy-selling book itself—that this is the greatest picture of its kind (maybe of any kind) produced in modern times.

*Life's* critic, if he lives in Hollywood, had to know all this. It's the talk of the town. Another line in the Quigley editorial reads, "It is easier for a columnist to be 'smart' when condemning than when approving." *Life's* critic knew that fact overwhelmingly well.

Four pictures were started, and three others were finished, during the week.

MGM started "Deep in My Heart," in CinemaScope and Technicolor, with Roger Edens producing and Stanley Donen directing. Jose Ferrer, Donna Reed, Merle Oberon, Helen Traubel, Douglas Fowley, Paul Stewart and others are starred.

Warner Brothers launched "Dragnet," from the radio and television programs of the same name, with Jack Webb, Ben Alexander, Ann Robinson and others in the cast. Stanley Meyer is the producer, and Jack Webb is doing his own direction. It's in WarnerColor.

Joseph Kaufman, independent, began

shooting "Long John Silver" in Australia, with Byron Haskin directing. Robert Newton, Connie Gilchrist, Lloyd Berrell and Grant Taylor are principal players. It's in color by Technicolor.

Columbia's Sam Katzman went to work on "Cannibal Attack," with Johnny Weissmuller and Judy Walsh, with Lee Sholem directing.

## To Use MGM Studio for Making of "Oklahoma"

HOLLYWOOD: MGM studio facilities will be used in the filming of "Oklahoma," to be produced in the new Todd-AO process. Producer Arthur Hornblow, Jr., director Fred Zinnemann, and the Todd-AO and Rodgers and Hammerstein staffs will make their headquarters at the studio.

## THIS WEEK IN PRODUCTION:

### STARTED (4)

COLUMBIA  
Cannibal Attack

MGM  
Deep in My Heart

INDEPENDENT  
Long John Silver  
(CinemaScope; Technicolor)

WARNER  
Dragnet (WarnerColor)

### COMPLETED (3)

A.A.  
Wanted by the F.B.I.

INDEPENDENT  
Bandit (Sheffel; CinemaScope; Technicolor)  
Case File F.B.I. (Eclipse)

### SHOOTING (25)

A.A.  
Adventures of Hajji  
Baba (CinemaScope; Technicolor)

PARAMOUNT  
Strategic Air Command  
(VistaVision; Technicolor)

COLUMBIA  
Piff  
Violent Men (Technicolor)

RKO  
Where the Wind Dies  
(Bogaus; Super-Scope; Technicolor)  
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

Rough Company  
(CinemaScope; Technicolor)  
Long Gray Line  
(CinemaScope; Technicolor)

20TH-FOX  
Untamed (CinemaScope)  
Egyptian (CinemaScope; Technicolor)

Joseph and His Brethren  
(CinemaScope; Technicolor)  
Three for the Show  
(CinemaScope; Technicolor)

U.A.  
Suddenly (Bassler)  
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

INDEPENDENT  
This Is My Love  
(Dowling; Eastman color)

U-I  
Shadow Valley (Technicolor)  
So This Is Paris (Technicolor)

LIPPERT  
Race for Life (Hammer)

WARNER  
Battle Cry (CinemaScope; WarnerColor)  
Helen of Troy (CinemaScope; WarnerColor)  
Land of the Pharaohs  
(CinemaScope; WarnerColor)

MGM  
Green Fire (Eastman color)  
Rogue Cop  
Last Time I Saw Paris  
(Technicolor)  
Athena (Technicolor)

## Officers of MPAA Are Reelected

The board of directors of the Motion Picture Association of America at its first quarterly meeting in New York last week unanimously reelected all incumbent officers. At the same time, since it was the first board meeting since the death of Will H. Hays, the board passed a resolution recording its "deep sense of appreciation for the invaluable service rendered by General Hays and its deep sense of loss that his wise counsel will be denied us."

Those reelected are Eric Johnston, president; Joseph I. Breen, Ralph Hetzel, Kenneth Clark and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; William H. Roberts, assistant secretary; Stanley R. Weber, assistant treasurer, and James S. Howie, assistant secretary-treasurer. At the annual meeting of the members of the association which preceded the board meeting, all of the present directors were elected. These are:

Mr. Johnston; Barney Balaban, and Austin Keough, Paramount Pictures; Steve Brody and Edward Morey, Allied Artists; Jack Cohn and Abe Schneider, Columbia; Cecil B. deMille, director-producer; James R. Grainger and William H. Clark, RKO Radio; Earle W. Hammons, Educational Films.

Also, Milton R. Rackmil and John J. O'Connor, Universal; Hal E. Roach, Hal Roach Studios; Herman Robbins, National Screen Service; Nicholas M. Schenck and Joseph R. Vogel, Loew's; Spyros P. Skouras and W. C. Michel, 20th Century-Fox; C. B. Stratton, Cosmopolitan Corporation; Paul Terry, Terrytoons; Albert Warner and Sam Schneider, Warner Bros.; Herbert J. Yates and Theodore R. Black, Republic.

## Para. to Sell Stock in F. P. Canadian

Paramount International Films, Inc. wholly owned subsidiary of Paramount Pictures Corp., has announced an underwriting agreement with a syndicate of Canadian bankers headed by Wood, Gundy & Co., Ltd., Greenshields and Co., Inc., and W. C. Pitfield and Co., Ltd., for the sale in Canada of 285,000 common shares of Famous Players Canadian Corp., Ltd., by Paramount International Films, Inc. The stock will be offered at \$23.50 per share.

Barney Balaban, Paramount Pictures president, in commenting on the sale stated: "Famous Players is a Canadian business serving the people of Canada. We believe it to be in the best interests of all concerned that a larger percentage of the stock of Famous Players be held by resident Canadians. We plan to retain the proceeds of the sale as working capital."

Mr. Balaban said that after this sale Paramount International would still own about 800,000 shares, or approximately 51 per cent of the outstanding shares.

## Box Office Champions For April, 1954

*The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.*

### CREATURE FROM THE BLACK LAGOON

(Universal)  
(3-D)

Produced by William Alland. Directed by Jack Arnold. Written by Harry Essex and Arthur Ross. Cast: Richard Carlson, Julia Adams, Richard Denning, Antonio Moreno, Nestor Paiva, Whit Bissell, Ben Chapman, Henry Escalante, Bernie Gozier, Sydney Mason, Julio Lopez, Rodd Redwing.

### THE GLENN MILLER STORY (Universal)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Valentine Davies and Oscar Brodney. Technicolor. Cast: James Stewart, June Allyson, Charles Drake, George Tobias, Henry Morgan, Frances Langford, Louis Armstrong, Gene Krupa, Ben Pollack, Kathleen Lockhart, Barton MacLane, Sig Ruman, Archie Savage, Irving Bacon (*Champion for the third month.*)

### THE NAKED JUNGLE (Paramount)

Produced by George Pal. Directed by Byron Haskin. Written by Philip Yordan and Ronald MacDougall (from a story by Carl Stephenson). Technicolor. Cast: Eleanor Parker, Charlton Heston, Abraham Sofaer,

William Conrad, Romo Vincent, Douglas Fowley, John Dierkes, Leonard Strong.

### PRINCE VALIANT (Twentieth Century-Fox) (CinemaScope)

Produced by Robert L. Jacks. Directed by Henry Hathaway. Written by Dudley Nichols. Technicolor. Cast: James Mason, Janet Leigh, Robert Wagner, Debra Paget, Sterling Hayden, Victor McLaglen, Donald Crisp, Brian Aherne, Barry Jones, Mary Phillips, Howard Wendell, Tom Conway.

### RHAPSODY (Metro-Goldwyn-Mayer)

Produced by Lawrence Weingarten. Directed by Charles Vidor. Written by Fay and Michael Kanin. Technicolor. Cast: Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern, Michael Chekhov, Barbara Bates, Richard Hageman, Richard Lupino, Celia Lovsky, Stuart Whitman.

### ROSE MARIE (Metro-Goldwyn-Mayer) (CinemaScope)

Produced and directed by Mervyn LeRoy. Written by Ronald Millar and George Froeschel (based on operetta by Rudolf Friml and Herbert Stothart). Eastman Color. Cast: Ann Blyth, Howard Keel, Fernando Lamas, Bert Lahr, Marjorie Main, Joan Taylor, Ray Collins, Chief Yowlachie.

### To Withdraw "Luther" From Release July 31

Louis de Rochemont's production, "Martin Luther," will be withdrawn from distribution in the U. S. July 31, 1954, it has been announced by F. Borden Mace, president of Louis de Rochemont Associates, the producers and distributor of the film. The film, which has already played 2,500 situations in its roadshow release, is expected to reach a total of almost 3,500 dates by the termination date, it was stated. On the basis of billings to date, Mr. Mace said, the picture's U. S. and Canadian gross is expected to reach \$3,500,000.

### "Line" Opens May 14 in New York Minus Seal

Following the deletion of a part of Jane Russell's dance number in "The French Line," the censor boards of New York, Pennsylvania, Maryland and Detroit have approved the RKO Radio Pictures release

for exhibition. This was learned this week on the heels of RKO's announcement that the picture, which still does not have a Production Code seal, will open at the Criterion theatre in New York May 14 in its initial Broadway showing here. The film still is banned in Ohio and Boston. The Motion Picture Association of America has imposed a \$25,000 fine on RKO Radio Pictures for exhibiting the film minus a code seal, a fine against which RKO has yet to make an appeal or pay.

### Club Cites Walter Brown

BOSTON: Walter A. Brown, chief barker of the Variety Club of New England, has been named the winner of this year's "Great Heart Award," an annual presentation to a personality who "has done the greatest amount of good for the greatest number of people." The award will be presented at a dinner on the evening of May 27. Mr. Brown is president of the Boston Garden.

# People in The News

J. R. POPPEL, former vice-president in charge of engineering for the Mutual Broadcasting System, has been appointed head of the Government's overseas radio-television program.

GORDON E. YOUNGMAN, industry attorney, and A. FREDRIC LEOPOLD have announced the formation of a partnership for the general practice of law under the name of Youngman and Leopold with headquarters in Los Angeles.

MRS. LEONARD H. GOLDENSON, wife of the president of American Broadcasting-Paramount Theatres, and national president of United Cerebral Palsy, last Friday visited the White House to present MRS. DWIGHT D. EISENHOWER the three United Cerebral Palsy 1954 poster children.

## COMPO Poll Plan Pushed

Council of Motion Picture Organizations plans were moving forward this week on its nation-wide audience poll to select the best picture of the month and the best picture of the year. A task force of five theatre advertising leaders was to be picked to make plans and a first meeting to be held in June.

The governing committee of COMPO last week also announced as a part of a greatly expanded program enlarged press activities and also a study of how the industry can mobilize its forces to lead the fight against juvenile delinquency. A decision also was reached to seek a meeting with the chief technical experts of the major companies with a view to getting their advice on efforts to end technological "confusion" in the industry.

The governing committee of COMPO is comprised of Wilbur Snaper, Sam Pinanski and Al Lichtman. Declaring the industry's chief problem today is the enlargement of its national audience, the committee voted to direct Sindlinger and Co. to conduct research to obtain information on this.

Giving high praise to the series of advertisements now being published by COMPO in "Editor and Publisher," the committee voted continuance. In further expanding press relations, the committee also approved a plan for press units in major cities.

The committee decided to continue COMPO's research program. Pleased with the friendships established for the industry among members of Congress and government officials as a result of the tax campaign, the committee instructed Mr. Coyne to keep close touch with Washington. In behalf of National Screen Service Herman

GOTTFRIED REINHARDT, producer-director, has obtained his release from MGM after an association of 21 years.

J. LEBLANC, operator of the Capitol theatre, Shediac, New Brunswick, heads the 1954 edition of the annual lobster carnival.

JULIAN BERMAN has been appointed MGM sales manager in Continental Europe, it was announced by DAVID LEWIS, managing director in the territory for Loew's International.

NORMAN RYDGE, head of Greater Union Theatres, Australia, and MRS. RYDGE were scheduled to arrive in New York Saturday, May 8. He will be the honor guest of the Motion Picture Export Association directors at a luncheon in New York May 11.

Robbins, COMPO treasurer, offered to make a trailer for any exhibitor who might wish to show his appreciation to his Congressman for tax reduction support.

It was voted to invite the Society of Motion Picture and Television Engineers to become COMPO members, and Mr. Coyne was directed to continue efforts to enlist the membership of other trade units.

## Iowa-Nebraska Allied Urges Support for Makelim Plan

OMAHA: The Iowa-Nebraska Independent Theatre Owners in annual convention here Wednesday urged support of the Makelim plan to augment "the scant supply of motion pictures." The group advocated, in a resolution, the "production and release of 12 photoplays to be first offered to the independent theatre owners for exhibition in their theatre in whatever run they choose and can afford." The resolution also expressed appreciation to Hal Makelim and John Wolfberg for personally presenting plans and to National Allied for efforts to secure additional product. The convention was held at the Fontanelle Hotel.

## Buys Northwood House

NORTHWOOD, IA.: Charles Jones has purchased the Northwood theatre. The new theatre was formerly part of the Nat Sandler Circuit.

## Wanted for Embezzlement

The sheriff of Outagamie County, Wisconsin, holds a warrant for the arrest of Richard Phillips, alias Robert Phillips, on charges of embezzlement. According to Sergeant Elden J. Broehm of the sheriff's office, the wanted man has operated theatres in other sections of the country and is wanted elsewhere on similar charges.

## German Is Honored at Club Dinner

Some 40 industry executives and civic leaders were to share the dais at the New York Variety Club dinner at the Waldorf Astoria which was to have been held Thursday night to honor William J. German with the presentation of the first annual Heart Award, it was announced by Russell V. Downing, chairman of the dinner committee.

The award honoring Mr. German's work as president of the Variety Club Foundation to Combat Epilepsy was to be presented by Adolph Zukor, chairman of the board of Paramount Pictures. Fredric March was to head a cast of stars and public figures participating in the dinner program.

The dais list included Richard W. Altschuler, vice-president of Republic; Barney Balaban, president of Paramount; Robert S. Benjamin, chairman of the board of United Artists; Jack Beresin, Variety Clubs International; Rabbi Bernard Birstein, Actors Temple; Charles Boasberg, vice-president of RKO Pictures; Harry Brandt, president of the Independent Theatre Owners Association; Rev. Edwin B. Broderick; C. Jules Brulatur; Max A. Cohen, president of Cinema Circuit Corp.; Robert Coyne, counsel to COMPO; Ned E. Depinet, and Russell V. Downing, president of Radio City Music Hall.

Also, Gus S. Eyssell, president of Rockefeller Center, Inc.; Edward L. Fabian, chief barker of the New York Variety Club; Charles J. Feldman, general sales manager of Universal-International; Alan E. Freedman, president of DeLuxe Laboratories; Leonard Goldenson, president of American Broadcasting-Paramount Theatres; Maury Goldstein, vice-president of Allied Artists; Thomas J. Hargrave, chairman of the board of Eastman Kodak; William J. Heineman, vice-president of United Artists; George Hoover, chief barker, International Variety Clubs; Arthur B. Krim, president of United Artists, and Al Lichtman, director of distribution for 20th Century-Fox.

Also, Fredric March; Dr. H. Houston Merritt, Columbia-Presbyterian Medical Center; Abe Montague, vice-president of Columbia; Gen. Lyman Munson; Hermann G. Place, president of General Precision Equipment Corp.; Samuel Rinzler, president of Randforce Amusement Corp.; Herman Robbins, president of National Screen Service; J. Robert Rubin, vice-president of Loew's; A. W. Schwalberg, president of Paramount Film Distributing Corp.; Fred J. Schwartz, president of Century Circuit, and Sol Schwartz, president of RKO Theatres.

Also, Harold Sharp, vice-president of the Coca-Cola Co.; Spyros P. Skouras, president of 20th Century-Fox; Wilbur Snaper, president of New Jersey Allied; Cornelius Van Neil, comptroller of Eastman Kodak; Joseph Vogel, vice-president of Loew's; Max E. Youngstein, vice-president of United Artists, and Adolph Zukor.

## Theatre-Newspaper Tie Cited in COMPO Ad

Emphasizing the friendship that always has existed between newspapers and motion picture theatres, the tenth Council of Motion Picture Organizations ad published in "Editor and Publisher" last Saturday calls attention to an address before the American Newspaper Publishers Association by George Biggers of the "Atlanta Journal." He said: "Television is competing with newspapers in two ways, fighting for the advertiser's dollar and for the reader's time. This statement made us realize for the first time," the ad says, "that it is only the existence of the theatre—the movie theatre in most cases—that preserves the traditional relationship and warm friendship and mutual help which has always existed between the newspaper and show people. For the movie theatre is the paper's ally, supporter, helping friend."

# The National Spotlight

## ALBANY

Visitors included: Harry Rogovin, Columbia district manager; Louis W. Schine and Donald G. Schine, Gloversville; John Cooney, Pittsfield, Mass.; Mr. and Mrs. Francis Varga, Roxbury; George Thornton, Saugerties and Windham; Fred Meier and Phil Rapp, Schenectady; Rube Cantor, Syracuse; Ben Coleman, Guilderland. . . . A new type of Polaroid 3-D glasses was used at the preview of "Dial M for Murder" at the Strand Theatre. Jack L. Warner's report, in a special CinemaScope short, of WB new film properties was also heard and seen. . . . Ronald Reagan, who is to be host on the General Electric Theatre, a series of live and film dramatic shows, featuring screen stars and beginning on television in September, spent two days at the Schenectady plant.

## ATLANTA

Harry Katz and brother, Ike, Kay Exchanges, checked in after a visit to their New Orleans, Memphis and Charlotte branches. . . . Mr. and Mrs. Abe Brown, owner of the K & B Soda Company, where the film folks hang out, are on a vacation to Texas and Mexico. . . . Hugh Thomas, manager Lyric theatre, Huntsville, Ala., is in the hospital there and Sid Reans, sales representative, Republic Pictures, also in the hospital here. . . . Miss Hilda Knight, accounting department, Allied Artists Southern Exchanges, is back at her desk after a spell of illness. . . . Mrs. Sara Smith of the accounting dept. in the same company, died at a local hospital after a heart attack. . . . Walter Heggie has purchased the Gulf theatre, Venice, Fla., from Victor Betty. . . . Al Rook, Rook Booking Service, has moved into his new office on Walton Street. . . . Charles Butler has been appointed manager of the Starlite drive-in theatre, Wauchula, Fla. He replaces Ernie C. Reed, who has been transferred to the Boulevard drive-in, Deland, Fla.

## BALTIMORE

C. Elmer Nolte, Sr., Durkee Circuit partner who just celebrated his 50th wedding anniversary, is confined to his home ill. . . . Fred Schanberger, Jr., Keith's Theatre, is in Bon Secours Hospital. . . . M. R. Rappaport, Town and Hipp theatres, is in Europe on a four-week vacation. . . . Ben Cooper, new UA branch manager, in town visiting local exhibitors. . . . I. Makover is booking and buying for the Regent theatre. . . . Charles Grimes, Stanley Warner district manager, is back on the job after a siege of illness. . . . Bill Brizendine, Schwaber circuit executive, is suffering from a recurrence of an old knee injury. . . . Lauritz Garman, Garman Theatres, is in Union Memorial Hospital as a result of a heart ailment. . . . Jack Sidney III, son of Loew manager Jack Sidney, in for a visit with his dad from Warren Air Force Base in Wyoming. . . . Harry Osterhout, long time night superintendent at the Century theatre, died in Hopkins Hospital as the result of severe burns suffered in a fire at his home.

## BOSTON

E. M. Loew, president of E. M. Loew Theatres, sailed on the SS United States for six week's pleasure tour of Europe. . . . American Theatres Corp. opened its sixth drive-in April 30, in Oxford, Mass. on Routes 20 and 12. . . . Benn Rosenwald, distribution chairman for the 1954 Jimmy Fund Drive, called a luncheon meeting Monday for film salesmen, bookers and branch managers and explained the procedure on the pledge cards. . . . The Allen theatre, Lowell, formerly the Crown, which has been closed for three years, has been converted into a merchandising store, leased to the Middlesex Supply Company. . . . Two small upstate theatres in New Hampshire have reopened. Julius Cassinelli has relighted the Playhouse, Bartlett and Harry Welch has reopened the Lakeside, Lakeport. . . . Herbert C. Shaw, son of Clifford Shaw, district manager of Maine & New Hampshire Theatres, was married recently to Irene T. McCormack of Newton.

## BUFFALO

Elmer F. Lux, head of Elmart Theatres and president of the Common Council, has been named chairman of the Governmental Division for the 1954 Cancer Crusade in the Buffalo area. . . . Howard Pearl, of the UA promotion department, has been in town assisting Edide Meade at Shea's Buffalo on the exploitation for "Beachhead." . . . Virginia Callahan, booker at the MGM office, is recovering from an illness that confined her to her home for several weeks. . . . Buffalo radio station WGR plans to move soon from the Rand building to the studios in Hotel Lafayette formerly used by WBES-TV, which folded late last year. . . . The Starlite drive-in on Military Road, Niagara Falls, has re-opened for the 1954 season. . . . Messrs. Whalen and Wullen of Lackawanna have re-opened the Walden, a community house on Walden avenue. . . . The State in Caledonia has been re-opened by Fred Herb. . . . George Frank has re-opened the Astor theatre in Rochester, which had been leased out by him to various parties in recent years. He now will operate the house himself. . . .

## WHEN AND WHERE

**May 10-11:** Annual convention North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

**June 8-10:** Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

**June 14-16:** Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

Lewis Lieser, head of the Lieser Film Distributing company, has returned from Chicago where he attended the Filmmakers conference.

## CHICAGO

Dave Gold and Frank Schmidt, operators of the near north side Newberry here, have taken over operation of the Gold Coast, also near north, from Jerry Gottlieb, who ran it as an art house. Schmidt and Gold have returned to the theatre's original policy of showing late releases at a low admission price. . . . "The Caine Mutiny" has been booked into the B. & K. State Lake. . . . Bob Hope spent a day here on his way to Milwaukee to M.C. a charity show in the Wisconsin city. . . . The Oriental theatre has inaugurated a \$100,000 remodelling program, to include when completed a new canopy and new seats. . . . Ernest Callenbach, Chicago film historian, starts a weekly series of film reviews on station WFMT next week. . . . Fred Mindlin, manager of the Ziegfeld, is in Wesley Memorial Hospital for a complete physical check-up. . . . S. J. Gregory, J. R. Gregory, and Pete Panagos of the Alliance chain went to the West Coast to tour their theatres in that section.

## CINCINNATI

RKO has closed the 2,000-seat Capitol theatre, which it had been operating pending final divestment under the Government consent decree. The house previously was leased by Midstates Theatres. . . . Climaxing practically two years of negotiations, a permit finally has been granted to Marc S. Cummins, Cincinnati operator of a chain of outdoor houses, for the construction of an \$80,000 drive-in on the Northern Belt Line Road, in Kentucky. It will be located almost directly across the road from the competitive Family drive-in. . . . Unusual interest is being manifest over the picture, "The Moon is Blue," currently playing the S. & S. Keith's theatre. . . . William F. Molony, previously a relief manager for the local Midstates Theatres, but more recently a resident of Lancaster, Ohio, is returning to Cincinnati as manager of the nearby Mo-Tour-In theatre. . . . A new outdoor theatre, to be known as the Panhandle drive-in, is being opened near West Union, Ohio, by William Hitchcock, operator of an indoor theatre, at Winchester Ky.

## CLEVELAND

Bert Unger, violinist and onetime theatre orchestra leader, died this past week. . . . Shea's Astabula theatre, Ashtabula, escaped all damage from a fire that started in an adjacent restaurant and destroyed several business buildings. Opening time was delayed several hours to clear out the smoke. . . . Joe Leavitt, projectionist, returned from a Florida winter and has resumed his operation of the Colony theatre booth. . . .

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Louis Weitz, newly engaged general manager of the Cleveland Motion Picture Exhibitors Association, is a Shaker Heights justice of the Peace. . . . Western Union has closed its Film Bldg. branch, in operation since the building was erected about 30 years ago. Louis Roth, office manager there for over 15 years, is transferred to the Hollenden Hotel branch. . . . Liberty theatre, Lowellville and the Lincoln theatre, Lisbon, closed on May first according to notices to film exchanges. . . . M. B. Horwitz, Washington Circuit; William N. Skirball and Joe Lissauer, Skirball Brothers Circuit, attended the VistaVision demonstration in New York and brought back glowing reports of its efficiency.

## COLUMBUS

Fred Rowlands has installed CinemaScope equipment in the Parsons, South Side neighborhood house. First CinemaScope attraction was "The Robe." . . . Academy theatres had a three-day first run engagement of "Melba" at the Esquire, Lane, University and Beechwood neighborhoods. . . . Academy theatres' National auto drive-in was held up and robbed of \$421 by two armed bandits. . . . Haig M. Boyajohn and Associates Inc., of Columbus is the apparent low bidder for the city's first parking garage on E. Long Street. Boyajohn bid \$759,435. . . . Cy Francis, operator of the Cruise-In drive-in at Cambridge, Ohio, was seriously injured in an auto accident. . . . Charles Sugarmen has been doing good business at the World with the engagement of "The Moon Is Blue" which was once banned by the Ohio censor board and then released.

## DENVER

The Wadsworth, deluxe walk-in, drive-in theatre, slated to have opened May 1, was forced to postpone the opening a week because of the big snowstorm hitting Denver last week, right in the midst of the opening of the downtown deluxe 1,247-seat Centre. . . . A gunman entered the office of the Ogden as manager Wm. Low was waiting for an armored car to pick up the bank deposits, and after binding and gagging Low, the thug got away with \$1,545. . . . Marie Goodhand is this week opening her new 400-seat Goodhand, Kimball, Neb. It will take the place of the old America, which will be remodeled for other business. . . . J. J. Morgan, formerly National Theatre Supply branch manager, and Mrs. Morgan, celebrated their golden wedding anniversary with a family dinner, and an open house the day following. . . . Mrs. Ted Halmi, wife of the former publicity manager of the Orpheum, died here last week.

## DES MOINES

The Star theatre at Marquette is completing installation of CinemaScope and stereophonic sound. The Star, which contains 218 seats, is the smallest house in the state thus far with these facilities. It is managed by Milo D. Moody. First picture to be shown with the new equipment will be "The Robe." . . . Three fire companies, a hook and ladder and an emergency unit rushed to the Strand theatre in Council Bluffs at 4:30 p.m. one day recently when an electric motor on the lobby popcorn machine caught fire. There was no damage

except to the machine. . . . Thelma Washburn, RKO booker and office manager, will be away from her desk for about a month, during which time she will undergo surgery. She will spend several weeks of this period recuperating at the home of her daughter in Florida. . . . Ben Marcus, district manager, was a visitor to the Columbia exchange. . . . The girls at Metro had a "hen party" at Rocky's Steak House. . . . Margaret McGaffee, Metro, has been ill with a cold. . . . Helen Marks of Paramount visited relatives in Minneapolis for a few days.

## DETROIT

Fran Murray, (Mrs. Fran Cerrito) was the winner of the "Lucky Me" contest at the Michigan theatre. Her recording of her voice was judged best in the "Lucky Me" tie-in. . . . The Free Press is running a "Look for Your Name in the Classified" gimmick again. This time, name finders will get two tickets to "The Mad Magician" at the Palms. . . . Ernest Conlon, executive vice-president of Michigan Allied will speak before the Saginaw, Mich. Rotary May 12. Conlon's subject will be "The Importance of the Theatre to Community Development." . . . Norman Wheaton of the Telenews theatre has a customer who pops in several times a week for about 15 minutes. Questioning turned up the fact that he is a nearby dentist who finds relaxation that way. . . . The Wayland Theatre in Wayland was sold by Naman Frank to Elmer Forbear.

## HARTFORD

Variety Club of Connecticut, Tent 31, and other interests sponsored a testimonial dinner honoring Barney Pitkin, Connecticut exchange manager for RKO-Radio Pictures, at Waverly Inn, Cheshire, May 4. Pitkin recently resumed his duties, following a lengthy illness. . . . Mrs. Mary Grady, office secretary at the Hartford Theatre Circuit, Hartford, has resigned. Replacing her is Mrs. Kay Chase. . . . Mario Aronne has been named assistant manager of the Art theatre, Hartford. . . . William Murphy has been appointed assistant manager of the Allyn theatre, Hartford. . . . Victor M. Morelli, formerly Manchester, Conn., city manager for Stanley Warner Theatres, is now operating a restaurant in that city.

## INDIANAPOLIS

Downtown theatres, already hit by the first wave of outdoor competition, are now facing the first transit strike here in 25 years. It started Saturday, with no immediate prospect of settlement. . . . The first run program here this week will be packed with seven openings, as the Ritz, a neighborhood house showing "Genevieve," and the Esquire, finally through with "The Moon Is Blue" after 30 weeks, join the regulars. . . . Wm. C. Gehring, 20th-Fox; J. W. Servies, National Theatre Supply; and M. L. Simon, MGM, have sent in reservations for the Allied Theatre Owners of Indiana spring convention at Wawasee.

## JACKSONVILLE

Friends were congratulating Marvin Skinner on his promotion to chief booker in the Fox office. . . . T. P. Tidwell, Fox branch manager, flew to Tampa to attend the first drive-in showing of CinemaScope

in Florida, where the 20th Century drive-in opened with "The Robe." . . . The second and third drive-ins in the state to be equipped for CinemaScope, the Gulf and Wayside, both located at Panama City, had also booked "The Robe" for openings early in May. . . . Ken Laird and Jerry Jernigan, U-I salesmen, were in from the road, helping to wind up the spring drive. . . . "Buck" Robuck, UA branch manager, called on exhibitors in the Orlando area. . . . Harlow Land, Land Theatres executive from Mayo, and Merle Nelson, Hollywood theatre, Leesburg, called at the Roy Smith Co.

## KANSAS CITY

"The French Line" (2-D) had a big first week at the new first run Roxy, and is being held over. No children's tickets were sold. . . . The Golden Booking and Buying Service has added to its staff as head booker Gus Kopulus, who has been with local exchanges for several years. . . . The Universal branch at Kansas City will move August 1 into a building now under construction at 1700 Wyandotte Street, on Film Row. . . . Ernest Block opened last week his new drive-in at Sabetha, Kan., where he operates also a conventional theatre. . . . A baby girl was born recently to Mr. and Mrs. Stanley Durwood. He is general manager of Durwood Theatres. He and his wife now have two daughters and two sons.

## LOS ANGELES

Dick McKay, formerly booker and buyer for the Arizona Paramount Theatres, and more recently a salesman for Realart Pictures, has resigned to join the Cal Pac Drive-in theatre chain. . . . Back from San Jose where he visited his ailing father, was Jack Kalbo, booker for the Everett Cummings theatres. . . . Henry Pine is the new operator of the Town theatre, Bell Gardens. House was formerly under the Fox West Coast banner. . . . Jack Sherriff, Realart Pictures, is off to Bakersfield to sell company product. . . . Gloria Barlow, Warner contract clerk, was back at her desk after nursing a bad case of sunburn which she acquired too suddenly in Palm Springs while weekending there. . . . Jack Van Ler, booker for the Harry L. Nace Theatres, was in town on business. . . . Over 800 people attended the special trade show held by Warner Bros. at the Fox Boulevard theatre Monday afternoon. . . . George Tripp, Warner Bros. salesman, off to Arizona on a selling trip for the company.

## MEMPHIS

Two new drive-ins were scheduled for opening next week in the Memphis trade territory. . . . M. H. Miller, owner, reports his Starlite drive-in, Henderson, Ky., has been finished and is ready for formal opening May 13. . . . Mr. and Mrs. U. Walker, owners, have finished their new Skyvue drive-in, Winona, Miss., which opens next week. . . . Ed Williamson, district manager for Warner Bros., Dallas, and former branch manager for his company at Memphis, was in Memphis on business. . . . M. S. McCord, head of United Theatres Corporation, North Little Rock, Ark., was in Memphis on business for his chain. . . . Variety Club held a dinner party for members and guests Saturday night last. . . . E. F. Stein, owner of Met and Met-N-Mov drive-in, Jackson,

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Tenn., was a Memphis visitor. . . . Henry Brownlee, formerly manager of Princess Theatre at Memphis, was visiting Memphis friends this week.

## MIAMI

Jack Miller, manager of the Shores, was elected vice-president of the newly formed Miami Shores Businessmen's Assn. . . . Charles Moskowitz, vice-president of MGM, was vacationing at the Saxony and during his stay was luncheon host to John Calio, manager of the Flamingo, where "Executive Suite" is still breaking records. . . . Rudolph Berger of Washington and Brutus Bishop, Jr., of Chicago also were on a holiday in the area. . . . Ray Toemmes is holding down the fort at the Miami, while house manager Tim Tyler is on vacation. . . . All the first run houses in the area have now dropped prices in adjustments to the reduced taxes. The Olympia offered bargain prices of 50c until 1 p.m. which included film and stage show.

## MILWAUKEE

John Adler's partner in the hotel in Merrill, Wis., Mr. Fenlon, passed away recently in Waukesha. His wife and son survive. . . . Bob Karatz, Badger Theatres, has taken over the operation of the Meyers theatre in Janesville from Fox. . . . Congratulations are in order for Harry Boesel, manager at the Palace theatre here. His wife presented him with twins this month. Their names are Cindy and Randy. . . . Estelle Steinbach is back managing the Fox-Downer theatre on Milwaukee's north east side. Donald May is replacing Miss Steinbach as manager at the downtown Strand theatre. . . . Wisconsin Variety Club, Tent No. 14, Heart Committee held a luncheon meeting at the Schroeder Hotel this week to announce plans to enlarge the scope of their heart work.

## MINNEAPOLIS

Trade practices, buying and booking, availability, print problems, clearances and rentals are among the principal topics on the agenda for the annual North Central Allied convention May 10-11 at the Nicollet Hotel. . . . Larry Wilk has been named booker and office manager at Allied Artists, replacing Sam Niefeld, who will manage the Westgate, suburban art house. Wilk formerly was a booker at MGM. . . . Al J. Kalmon, new owner, has reopened the Orpheum at Mellon, Wis. . . . G. P. Jonckowski is the new owner of the Falls at River Falls, Wis. . . . Harry Weiss, RKO Theatres division manager, William W. Howard, vice-president in charge of operations for RKO Theatres, and Howard's assistant, Thomas J. Crehan, visited situations throughout Iowa as well as at Omaha and Kansas City. . . . Burt Zats, booker at Independent-Lippert, was in Chicago for a weekend. . . . Stella Lettus, RKO cashier, vacationed at Hot Springs, Ark. . . . A. P. Wuebben, owner of the Alvero at Parkston, S. D., has installed a Magnascope screen.

## NEW ORLEANS

R. W. Everett through his buyer and booker, J. G. Broggi, informed that he has shuttered the Kay, Farmersville, La. Operations at his Strand there will continue on schedule. . . . The Lake, Westlake, La., will close May 11, advised Theatre Service Com-

# BOSTON HOUSE OFFERS CHINESE FILMS TO GRATEFUL PATRONS

BOSTON: For the past 20 years, Chinese films in the Cantonese dialect have been offered twice weekly at the Stuart theatre, here, which is on the edge of the Chinese district, with the shows starting at 11 P.M. each Monday and Friday.

Early in 1954, E. M. Loew, president of the E. M. Loew circuit, purchased the building housing the Stuart theatre, and took over operation of the theatre. The popular Chinese shows were continued. Harry Aaronson, manager of the Stuart, claims that the Chinese patrons, of whom there are several hundred for each showing, are the essence of decorum during the showings.

"If all my patrons were as well behaved and as quietly mannered as these Chinese-American citizens, my life as a theatre manager would be an easy one," he said in his office. "It's a pleasure to watch them and to note how much they seem to enjoy the films from their homeland and in their native dialect," he added.

During the war, it was more difficult to

obtain a suitable selection of films in Cantonese, but since the cessation of hostilities, a steady flow of Chinese films has been available. Some are musicals and others drama. The group sponsoring the showings is headed by a prominent Chinese-American named Y. Tick Lee, who leases the theatre for the special program and who does all the buying and booking through New York. The films are mostly shipped from Hong Kong.

A passerby can see the long lines of Chinese patrons lined up quietly before the theatre on a Monday or Friday evening, patiently waiting for the close of the regular show before they file into the theatre. Since the end of the war, no "repeat" programs have had to be shown. Each film is a "first run." Mr. Aaronson has been manager of the Stuart for nearly three years and before that was owner-operator of the Rialto in Scollay Square for 30 years. He is humorously known as the "ex-Mayor of Scollay Square."

pany, buying and booking representatives for Southern Amusement Company. . . . Paramount Gulf Theatres closed the Crown, a subsequent run, Mobile, Ala., May 6. . . . Stephen S. Riggs reopened the Beack walk-in, Fairhope, Ala. . . . Rose, Bastrop, La., will be closed from May 11 through May 29 for remodeling and refurbishing. . . . I. A. Funderburk closed the Fox, Jonesboro, La. The Palace, his "A" house, will continue to operate on schedule. . . . The WOMPI's May luncheon-meet will be on May 10 at noon in the Jackson Room of the St. Charles Hotel. . . . State representative Richard Guidry, owner of Star, Galliano, La., and interested in Jet drive-in, Cut Off, La., is hospitalized for a checkup.

## OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton, Barton Theatres, returned this week from a business trip to Los Angeles, Calif. They were gone about eight days. . . . Melvin Jackson, manager of the Tower theatre, has resigned. His successor has not yet been appointed. . . . Mr. and Mrs. Gordon Leonard will leave next week for Denver and Los Angeles on their vacation. Mr. Leonard is manager of the Criterion theatre. . . . The Airline drive-in was robbed about April 23 by a gunman who escaped in a late-model car. . . . George Pomeroy, former manager of the Frontier theatre, has returned to take over the management of the theatre. During his absence only foreign films were shown. The theatre has reverted to a family policy.

## OMAHA

The telethon at the Paramount theatre brought in more than \$135,000 for the Cerebral Palsy Fund and Bill Miskell, Tri-states district manager, estimated some 12,000 people visited the Paramount during the 16-hour show. Ben Alexander, the Sgt. Frank Smith of "Dragnet," actress Toni

Gillman, dancer Ray Malone and Singer Fran Warren received special plaudits for their efforts. . . . John Waybill, owner of the Joy theatre at North Bend, has sold out to George Mott of Verdigris, who will take over around May 15. . . . Harold Schoonover closed his Mazda theatre at Aurora temporarily to see his son on the west coast while the latter had a brief leave. . . . Joe Jacobs, Columbia branch manager, was called to California by the illness of his father, H. A. Jacobs. . . . Warren Hall has installed 3-D at his Rodeo theatre in Burwell. . . . Harold Dunn, Valentine exhibitor, was operated on at an Omaha hospital. He is recuperating satisfactorily.

## PHILADELPHIA

With the retirement of C. C. Pippin, veteran film salesman at MGM, to Florida, office manager H. Bache moves into his spot as Philadelphia and suburban salesman, while booker Charles Kaselman moves up to the office managership while still handling circuit bookings. . . . Interior decorating firm of David Brodsky has the contract to refurbish the Viking, center-city house which was formerly the Stanley Warner Aldine. . . . F. Grayek is now booking and buying for the Park, Scranton, Pa. . . . Cinema-Scope has been installed in two more neighborhood houses in Harrisburg, Pa.—the Camp Hill and the Penway, with the Hill also getting a redecoration job under the

(Continued on following page)



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direction of house manager D. S. Blosser. . . . Abe Franks reopened the North Camden, Camden, N. J. . . . A Decoration Day opening is set by the Bethlehem Amusement Corporation for its new Route 22 drive-in, with an 830-car capacity, near Bethlehem, Pa. . . . Stanley Warner Ritz, Wilmington, Del., becomes the fourth house in that city to install CinemaScope.

## PITTSBURGH

Downtown theatre managers breathing a bit easier since a crippling trolley and bus strike in Pittsburgh was postponed for a week. . . . Beverly Garland here Wednesday and Thursday to get in plugs for the Stanley's Columbia film, "The Miami Story." . . . The Ritz theatre, now being converted into a store room, closed several days ahead of schedule. . . . "New Faces" finally reached the Fulton after several delays, and the neighboring Harris also has a CinemaScope feature in "River of No Return." . . . "La Ronde" also gets a downtown booking. It will follow the current "Forbidden Games" in the Art Cinema.

## PORTLAND

Things are rather quiet along the theatre trail this week. Business at first run houses has been spotty due to holdovers, mid-summer weather and transient name attractions. . . . Roy Rogers has been signed to be grand marshal of the 1954 Rose Festival. Dale Evans, Trigger, David Rose, and Ed Sullivan will also guest. . . . Oregonian Drama Editor Herb Larsen and family back in

town after a vacation in a trailer to California. . . . Evergreen's Eugene city manager Alton Robbins has set up his summer kid program with backing of local civic groups. Ditto Bob Anderson, manager of Evergreen's Hollywood theatre. . . . Harry James and His Music Makers played to over 5,000 people at Jantzen Beach Ballroom last weekend. . . . Frank Breal has changed the policy at his Century theatre from newsreels to double bills.

## SAN FRANCISCO

New assistant manager at Paramount is Linn Von Goltz of Los Angeles. . . . New owner of the Isleton theatre at Isleton is Emma Stefani. She bought from Edgar Weiss. . . . Booking and buying news covers the Palm, San Mateo, now booked by Film Booking and Buying Service and Mrs. Barney Guernette's Exeter at Exeter, booked by Westland Theatres. . . . Robert Chambers, 2nd shipper at Warner Bros. married Dolores Talich, former Warner's inspectress, April 30. . . . Studios and offices of KGO and KGOTV moved to their new location May 1, 277 Golden Gate Ave. . . . Robert Hazzard, office manager, United Artists Exchange, and his wife are vacationing in New York. . . . The Royal Amusement Co. of Honolulu has changed its name to Royal Theatres, Ltd.

## VANCOUVER

Myer Rabehak has started construction of a 300-seat house in the farming community of Brownvale, Alberta. . . . John Dobni is erecting a 35mm at Smylie, Sask. . . . Mrs.

Rusk has sold her 250-seat Maidstone, Saskatchewan theatre to Isadore Harman, a local merchant. . . . Lou Karp, district booker for Famous Players; Claud Smith, manager of the Paramount, Chilliwack, and Sydney Summers, stage manager of the Orpheum, Vancouver, are new members of Famous Players 25-year club. . . . Stan Pooley, former manager of the Strand, Vancouver, is the new manager of the Stanley Warner Ambridge, Pa. theatre. . . . Haskell Masters, Canadian general manager for Warners, was in town and said Vancouver will have a new film building in the near future. The project is in the planning stages, he said. . . . R. B. Faulkner, old time projectionist and a member of the Odeon-Lux staff, died after a long illness. He was 69.

## WASHINGTON

Sid Zins, Columbia Pictures publicity representative, and Mrs. Zins are the parents of a boy, their first child, born April 28 at Doctors Hospital. . . . Harold Saltz will be the new Universal-International branch manager, replacing Joseph Gins, who has been upped to district manager, with headquarters in Boston. . . . The Variety Club Board of Governors met on May 3. . . . Arthur Levy, former Branch Manager at United Artists, is now associated with the Thomas L. Phillips Real Estate Company. . . . Herbert Kolinsky, brother of Variety Club secretary, Dorothy Kolinsky, won a national essay contest open to government employees. He is an administrative assistant at the National Labor Relations Board. . . . Pete Kaufman replaces Fred Von Langen, resigned, as booker at Paramount.

**COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING**

# THE MAD MAGICIAN

(2 or 3D)

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**VINCENT PRICE** **MARY MURPHY** **EVA GABOR**

with JOHN EMERY • Story and Screen Play by CRANE WILBUR Produced by BRYAN FRY Directed by JOHN BRAUN

# The SARACEN BLADE

COLOR BY  
**Technicolor**

Starring  
**RICARDO MONTALBAN**

Co-starring **Betta St. John** with **RICK JASON** Screen Play by DeVALLON SCOTT  
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with **Karin Booth** • **Richard Stapley**  
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General  
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June

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THE STORY OF A HORSE

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**WILLIAM BISHOP** **VIRGINIA PATTON** **GORDON JONES** **JAMES BELL**

Based upon the story "The Passing Of Black Eagle" by O. Henry  
Screenplay by Edward Huebsch and Hal Smith  
Directed by ROBERT GORDON • Produced by ROBERT COHN  
reprint

# Managers' Round Table



*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## *An Important Change in the Quigley Awards Rules*

**R**ELUCTANTLY, we wish to advise Round Table members at this meeting, that effective with the completion of the 20th Annual Judging, this week in New York, there will be a significant change in the rules of the competition. No one will be permitted to win the Quigley Grand Award again, for the second time. In fact, this new rule should have been made long ago, but we didn't have the courage to do it, knowing that so many were striving for the end result.

But it places a certain limitation on the competition as a whole, to have numerous second-time winners already boasting of two Grand Award plaques. Others, less advanced in the winning, are apt to feel they must compete with those who have won before and will win again. It lessens the enthusiasm among runners-up, it diminishes the fervor of the game for many who feel out-classed (when they are not!) and it causes us to operate in a smaller circle of contenders. In fairness, and for generous motives, those who have won the Grand Award once should now be willing to join our circle of "Old Grads"—and let newcomers have a better chance at the coveted prize.

We are proud of our previous winners, and we want to place them on a row of pedestals, where they may look down at the passing parade of new contenders, and offer to them, their sincere help towards winning Grand Award plaques for their own. Such long-time contenders, and two-time winners as Jack Matlack, in Portland, Oregon; Lige Brien, now in New York; Ivan Ackery, of Vancouver, B. C.; Willis Shaffer, of Hutchinson, Kansas, and J. P. Harrison, of Denton, Texas, who have twice won the Quigley Grand Award, are among the best showmen in this business, and to each of them has gone the suitable rewards for having qualified for this high honor. Now, we ask them to rest on their laurels, and in future, we hope they may act as judges, and as inspiration, to their runners-up.

During World War II, there were numerous War Showmanship Awards, which really do not count as duplication of the

### AMONG THOSE INVITED

This year, at the 20th Annual judging in the Quigley Awards Showmanship Competition, we are honored by an unusually large number of Grand Award winners who are now in New York City, and invited for the luncheon, as judges and guests of honor.

Harry Goldberg, who won his plaque in 1935, from Warner's Theatres in Philadelphia, is now advertising director for Stanley-Warner in New York; Ray Bell, a winner with Loew's Theatres in Washington in 1939, is now with Columbia Pictures; Everett Callow, who won in 1940, also from Warner's Theatres in Philadelphia, is now advertising and publicity director for Cinerama; Lige Brien, who won from Warner's Enright theatre in Pittsburgh in 1944, is now special events manager for United Artists in the home office; Charles Hacker, who was with Fox Wisconsin Theatres, in Milwaukee when he won the Grand Award in 1947, is now manager of operations at the Radio City Music Hall; we honor them all, and they honor us, by being among the Alumni of our International Association of Motion Picture Showmen, honored around the world.

Also our guest, this week in New York, is Douglas A. C. Ewin, the champion showman of Associated British Cinemas, Ltd. of England, who won his trip to New York in competition with more than 400 managers of his circuit, with top honors.

Quigley Grand Award plaque given annually to two winners in large and small situations. But most of these top winners have been represented in both classifications—notably, Jack Matlack and Lige Brien, who were winners several times over of this special Award. We hope that our alumni will step forward to contend for every special award that is forthcoming, especially such contents at "Brotherhood Week" and other drives wherein all the best showmen, and their talents, are needed.

**F**OLLOWING our usual custom in this corner, we wish to thank the judges who are present at this week's 20th Annual Judging for the Quigley Awards. Many of the panel of industry leaders, production and distribution executives, theatre owners and operators, and home office members of the advertising and exploitation departments of the major companies, have served before in their judicial capacity. One good friend, who will be on vacation this week, wrote with regret that this would be the first Quigley Award judging he has missed.

We must also offer our usual explanation as to the number of exhibits on display. We receive an average of 200 entries in every three months period, and there are approximately 50 finalists in each quarterly judging. Thus, at the year end, we have an accumulation of 200 finalists from the four quarters, which must be again reduced to a reasonable forty or fifty on display—out of more than 800 that have been submitted. It's a heart-breaking and nerve-racking task to make these eliminations, especially when we feel that we know the individuals personally, through their hard and sustained efforts to win the coveted Award.

Also, let us give additional praise and thanks to those in the panel of quarterly judges, who appear at the end of each three-months period to make the first selections. They work harder, and have a more difficult job than the judges in the finals, and we are grateful to them for past favors—since gratitude is defined as the lively anticipation of favors yet to come. We will be needing them again and again, with our continued appreciation for their wise decisions and good counsel. We lean heavily on their judgment, the year around.

Winners of the Grand Awards in the current contest were not known as this page was made up but you'll find the full story, and a report of Walter Reade's address to the assembled judges in the news pages of this week's issue. We will take up our Round Table discussion of these events next week.

—Walter Brooks



## British Set the Picture Pace

Vigorous imagination to fortify strong showmanship, that's the characteristic of British showmen, who conjure up good displays and ballyhoo stunts, in both large and small—and new—dimensions. No doubt of the quality of these few examples, from our English mail. We have many Round Table members in Britain.

F. B. Page, manager of the Rex cinema, Islington, placed this somnolent street ballyhoo in convincing costume and character, to advertise "Sombbrero."



C. A. Purves, manager of the R.A.F. cinema, Gainsborough, Lincs., made good use of "target for tonight" in suggesting "Ivanhoe" as a coming attraction.



What we like about British showmanship is the way in which they welcome and make full use of the typical affection for western attire and fancy dress that is common to small fry the world over. Desmond McKay, manager of the Playhouse, Galashiels, Scotland, shows these examples of youngsters "dressing up" to their part in the entertainment. Note the container of "Genuine Apache War Smoke"—all the way from Colorado, for the occasion!

## QUIGLEY AWARDS

(Continued from page 13)

tising, national advertising, local advertising."

Admitting that more and more effective use is being made today of new methods of advertising such as television trailers, Mr. Reade nevertheless urged that even greater efforts be made to find and utilize still other new, different and novel types and methods of reaching the customers.

The speaker chided exhibition for not devoting enough attention to encouraging "the solid showmen on the firing line—or rather, the most strategic position in this industry—the box office line. The theatre manager," he said, "is the greatest potential public relations asset this industry has."

"The chief reason for my honest belief that our theatre managers may well be the answer to our industry's basic public relations problem," he continued, "is because the most significant trend in the whole field of public relations is the grass roots approach, as this industry so aptly proved in its campaign to repeal the Federal admission tax."

"Community relations—and what better agent have we to handle this matter than the theatre manager?—are essential to every industry, and to the whole system of free enterprise as well. If an industry's own workers and their neighbors in the community do not understand the meaning of the industry, and are not ready to defend it, the outlook for the ultimate survival of that industry is discouraging, to say the least."

"Get out and work," he concluded, "pull, and pull hard on the box office line."

Martin Quigley, host at the judging and the luncheon which followed it, announced that starting this year, the competition rules will be revised to make previous Award winners ineligible for future Awards.



Rodney Bush and Harry McWilliams.



Sidney Newman, Walter Brooks, and Lige Brien.

MOTION PICTURE HERALD, MAY 8, 1954

## THE COMMITTEE OF JUDGES

Following is the alphabetical listing of the industry executives who were the judges in the 20th annual Quigley Awards judging held in New York this week.

**PAUL ACKERMAN**, director of advertising, publicity and sales promotion, Paramount International.

**LEON J. BAMBERGER**, sales promotion manager, RKO Radio Pictures.

**FORTUNAT BARONAT**, director of publicity, Universal International Films, Inc.

**EMIL BERNSTECKER**, district manager, Wilby-Kinney Theatres.

**DAVID BLUM**, publicity director, Loew's International Corporation.

**SIDNEY BLUMENSTOCK**, advertising manager, Paramount Pictures.

**LIGE BRIEN**, director of promotion and special events, United Artists Corporation.

**RODNEY BUSH**, exploitation manager, Twentieth Century-Fox Films.

**CHARLES COHEN**, Twentieth Century-Fox Films.

**SAMUEL COHEN**, foreign publicity manager, United Artists Corporation.

**MARTIN DAVIS**, Samuel Goldwyn Productions.

**DICK DICKSON**, Roxy Theatre.

**RUSSELL V. DOWNING**, president, Radio City Music Hall.

**STEVE EDWARDS**, director of advertising and publicity, Republic Pictures.

**ERNEST EMERLING**, advertising-publicity director, Loew's Theatres.

**MICHAEL EDELSTEIN**, RKO Radio Theatres Corp.

**DOUGLAS EWIN**, manager Savoy cinema, Stourbridge, England.

**LYNN FARNOL**

**ALBERT FLOERSHEIMER, JR.**, director of advertising and publicity, Walter Reade Theatres.

**THOMAS GERETY**, Metro-Goldwyn-Mayer.

**WILLIAM J. GERMAN**, president, W. J. German, Inc.

**MELVIN L. GOLD**, director of advertising and publicity, National Screen Service.

**EDGAR GOTH**, advertising executive of Stanley Warner Corporation.

**DAVID GRIESDORF**, general manager, Odeon Theatres (Canada) Limited.

**CHARLES R. HACKER**, manager of operations, Radio City Music Hall.

**MERVIN HOUSER**, eastern director of advertising, publicity and exploitation, RKO Radio Pictures.

**G. R. KEYSER**, publicity-advertising director, Warner Bros. Pictures International Corp.

**MORI KRUSHEN**, exploitation manager, United Artists Corp.

**RALPH LAGER**, head of theatre operations, Century Theatres.

**BERNARD LEWIS**, exploitation manager, I. F. E. Releasing Corp.

**LAWRENCE H. LIPSKIN**, assistant to the president, Columbia Pictures.

**FRED L. LYNCH**, director of publicity and advertising, Radio City Music Hall.

**IRVING LUDWIG**, sales administrator, Walt Disney Productions.

**HARRY K. McWILLIAMS**.

**HARRY MANDEL**, national director of advertising and publicity, RKO Theatres Corp.

**ROBERT MOCHRIE**, vice-president, Samuel Goldwyn Productions.

**RUTGERS NELSON**, director foreign advertising and publicity, RKO Radio Pictures.

**SIDNEY NEWMAN**, Skouras Theatres.

**JEROME PICKMAN**, vice-president, Paramount Film Distributing Corp.

**ARTHUR PINCUS**, assistant publicity director, Loew's International Corp.

**DICK PITTS**, director of public relations, Theatre Owners of America.

**WALTER READE, JR.**, president, Walter Reade Theatres.

**SID RECHETNIK**, Warner Brothers Pictures.

**HERMAN ROBBINS**, president, National Screen Service.

**LESLIE B. ROBERTS**, J. Arthur Rank Organization.

**MONTAGUE SALMON**, managing director, Rivoli Theatre.

**SIDNEY SCHAEFER**, director media and printed advertising, Columbia Pictures.

**CHARLES SCHLAIFER**, Charles Schlaifer & Company, New York.

**HERB STEINBERG**, national exploitation manager, Paramount Film Distributing Corp.

**MEAD WALWORTH**, sales promotion manager, Westrex Corporation.



Melvin Gold and Fortunat Baronat.



David Blum and G. R. Keyser.

## Statesville's School For Managers

So many good ideas come up from Statesville Theatre Corporation, where R. E. Agle, general manager at Boone, N. C., reports the news for seventeen theatres and drive-ins in North Carolina towns, that we wonder if this isn't sort of a showmanship school operating to stimulate business in their own theatres as well as to inspire and lead others into similar progress forward. Hardly a mail from the Carolinas without a brief note of showmanship accomplished by Statesville's theatre managers at the point of sale. We must get down that way some day and pay a call.

Mr. Agle writes that "if I sent you all the angles that Dale Baldwin, manager of the Parkway theatre, West Jefferson, N. C., tries, you would be surprised that a small town manager could do so much. Dale keeps his theatre and its program constantly in the public eye, and his tactics are always in such good taste that he has the enthusiastic support of his town." Leslie Sprinkle, another Statesville boy, dresses up the front of his Lyric theatre, Elkin, N. C., to really look like the big time.

James S. (Starkey) Howard, Jr., manager of the Waco and Air-Vue drive-in theatres at Goldsboro, is a master at cooking up special stunts for special days, and his folks look for whatever he has on the fire for each holiday. And, to go back to Dale Baldwin for a minute, his most recent letter has a sample of genuine dirt from the Congo Basin in Africa where "White Witch Doctor" was filmed—a giveaway envelope, imprinted with the playdates, which caused talk in his neighborhood. And on the distaff side, Mrs. Elizabeth Ward, manager of the Center theatre, N. C., spreads the word about her special shows with attractive heralds which she distributes with the help of practically everybody in Weldon. She keeps her public relations in such good order that folks down her way help to put her show over. Which proves that Statesville's School for Showmanship is also co-educational.

### Macy's Focuses on "Pinocchio" Toys

Macy's in New York has focused the scores of toys and books on "Pinocchio" in its "Toy City" displays, coincident with the metropolitan premiere of the Walt Disney classic in 125 local theatres. The department store used a full page advertisement in daily newspapers to herald the event, including their handling of the record albums and music tieups for the picture. Macy's "real" Pinocchio will be present in Toy City and will give pictures of his cartoon friends for free during the week of April 19th.

## Selling Approach

**THE LIVING DESERT**—Walt Disney. In color by Technicolor. The first, feature length, true-life adventure. Fabulously beautiful, savagely real, excitingly different. A whole new world of entertainment. Although this fine Disney production is listed as a November release, the excellent press-book has just come to this desk, and we hasten to praise it in no uncertain terms. Seldom do showmen have such opportunities as are extended here! It's color—and you have two posters in color, the largest a three sheet, with the one-sheet planned for schools and away-from-the-theatre use. A set of lobby cards and other accessories sell color with color, and Disney with Disney. The newspaper ad mats are ample and varied, with the big 35c special composite mat giving seven ad mats and three publicity mats, all for the price of a single mat, on standing order at National Screen. Another supplement is offered for "Ben and ME"—a short Disney offered in the same package with "The Living Desert." All advertising sells the package, which is as it should be in all good theatres. Keep your Disney audience by not diluting it with extraneous fare. The publicity section of the press book is worth careful study, and the exploitation section gives you good ideas on promotion displays.

**CASANOVA'S BIG NIGHT**—Paramount. In color by Technicolor. Winchell says this new Bob Hope film is a "Fundinger." With Joan Fontaine, Basil Rathbone, Audrey Dalton and a cast of cute gals. "It's really me, folks, as 'Casanova'—the lovin' romancin' Menace of Venice, chasin' more dames than any guy in history." Greatest swordsman in history, too, and he'll slay

you! Any resemblance to history is purely coincidental, but this is Hope, for tired audiences. 24-sheet and other posters have been planned to give you cut-outs and art materials for lobby and marquee display. Newspaper ad mats are interesting and in the proper style to sell a Bob Hope comedy, from a set of advance teasers through all sizes and shapes, up to and including the big 35c economy mat for small situations, which has everything you'll need to sell the picture.

**NIGHT PEOPLE**—20th Century-Fox. CinemaScope, with Stereophonic Sound. In color by Technicolor. Gregory Peck, Broderick Crawford, Anita Bjork, Rita Gam, in a new-dimensional thriller of the U. S. Counter-Intelligence. Takes you behind the tense scenes of cold war Berlin, to reveal the never-told-before, headline-hot story of a kidnapped GI who was held hostage, until a tough, rugged, two-fisted American, brought him back, alive! 24-sheet and other posters sell the excitement of this suspenseful film in the new 'Scopes. Herald keys the campaign with all the right selling approach. Newspaper ad mats tell about "The Night People" in the mysterious setting of Berlin—the most sinister underworld on earth! Teasers and selling ads in all sizes and shapes, and a complete campaign mat for 35c at National Screen which contains 3 two-column and 3 one-column ad mats and slugs, with two publicity mats for good measure, sufficient for all small situations. Both CinemaScope and 2-D trailers, and accessories for complete TV coverage, because there's no substitute for television selling in today's market. It reaches right in and gets your audience into the theatre.



This is the prize-winning display which won the \$100 check for Max Cooper, manager of Skouras Cove theatre, Glen Cove, L. I., given by Armour & Company, in their cooperative merchandising tieup to promote Star Pantry Shelf Meals with local theatres and stores participating. Max used the occasion for Greek Quake Relief.

## Refreshment Sales Zoom In Summer

Just at the time when individual theatre operations, and the industry as a whole, are most in need of a certain "lift" to avoid that summer slump in grosses, the refreshment sales step up to meet the seasonal drop of entertainment. It is good luck for the theatre manager whose concession counters are up-to-date, and thriving with good merchandising policy. It fills in that deposit slip at the bank with figures in the black, instead of in the red. Most showmen don't have to be told this elementary fact, but some do, and there are still very many who fail to capitalize summer as the busy season at the merchandising counters.

Also, along seasonal lines, live theatre circuits such as Schine and Walter Reade, in this part of the country, are selling more and more shows for children to local merchants, who buy all the tickets, and give them away to either parents or the children themselves, through their store outlets. The Schine circuit is especially diligent in lining up these "sell-out" performances with local sponsors, because they have found much additional revenue in the sure gross from the admissions in bulk, plus a wildly enthusiastic audience of kids who still have their nickels and dimes to spend for candy and refreshments. They come literally "loaded" with cash to spend, on the concession line.

Schine circuit managers are working hard on plans for high school graduation parties and promotions. George Cameron, manager of the Vernon theatre, Mt. Vernon, Ohio, and Lewis Thompson in Bellfontaine, are among those lining up the senior class, their families and friends.

### Filmack's Special List of Refreshment Trailers

Irving Mack, always fast on the draw in supplying special trailers for special purposes, has many valuable trailers listed in his drive-in catalog which will sell refreshment merchandise in any type of theatre. These are "reminders" in the sense that they are short and to the point. You don't have to bear down on the sales talk; the thing to do is to say, out loud, that you have thus-and-so at the concession counter, or remind the audience that intermission time is their time to relax.

**Always GOOD!  
Always ON TIME!**

**FILMACK  
SPECIAL TRAILERS**

1227 S. Wabash  
Chicago, Ill.  
630 Ninth Ave.  
New York, N. Y.

MOTION PICTURE HERALD, MAY 8, 1954



WEEKLY REPORT—supplementing the monthly department

### Refreshment Market Directory

Appearing in the Spring Buyers Number of the Better Theatres Section with this issue of the Herald, this month's Better Refreshment Merchandising department contains a Buyers Index exclusively concerned with equipment and merchandise of theatre vending, listing manufacturers in this field according to product classification.

Among other editorial contents of the department is an article on the methods of refreshment merchandising successfully employed by the Modern Theatres circuit of Cleveland, covering stand location, types of equipment, stock supplies, maintenance and promotion.

### AT POPCORN CONFERENCE IN BALTIMORE



Over 50 representatives of the popcorn industry in Baltimore, Md., heard reports on phases of popcorn and concession merchandising at the third annual regional conference sponsored by the International Popcorn Association, Chicago, held recently at the Lord Baltimore hotel. Addressing the meeting above is Don W. Mayborn, Cornco, Inc., Baltimore, co-chairman of the conference; seated are (left to right) James A. Ryan, of C. F. Simonin's Sons, Philadelphia; John L. Strickland, Riderwood, Md., another co-chairman of the meeting; and Thomas J. Sullivan, executive vice-president of IPA. Lee E. Stine of the Popcorn Processing Company, Hagerstown, Md., also acted as a co-chairman. Among the other speakers on the program (in addition to those pictured) were Tom Derby of the Sylvania Cellophane Company, Philadelphia; Irving A. Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; C. M. Fisher, Jr., Pop Corn Sez Company, Upper Darby, Pa.; Martin B. Coopersmith, the Marjack Company, Washington, D. C.; and August Nolte, Theatre Concessions, Inc., Baltimore.

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## NEW EQUIPMENT

SAVE TIME, SAVE MONEY! PAINT YOUR own attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

BARGAIN—8c EACH, BRAND NEW MAGIC-Viewers and Polarite 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC., Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

MASONITE MARQUEE LETTERS, FIT WAGNER, Adler, Bevelite Signs; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only \$1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

## BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## Cite 32 New Installations For Pola-Lite 3-D System

Following openings using the single-track Pola-Lite 3-D projection system at the Warner theatre in Oklahoma City; Electric, Kansas City, Kan.; Whalley, New Haven; Utah, Salt Lake City and Astor in Cleveland, Al O'Keefe, vice-president in charge of distribution for Pola-Lite, this week announced 32 additional installations thus far set for the current month. Topping the May playdates on Universal-International's "Creature from the Black Lagoon" on the Pola-Lite System are a group of eight Chicago openings at the Four Star, Marquette, Rockne, Empress, Kedzie, Commercial, Windsor and State theatres.

Mr. O'Keefe cited the forthcoming national releases of 20th Century-Fox's "Gorilla at Large" and United Artists "South-

## STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

## DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE lenses, special apertures immediately available. Motorized carbon savers 9, 10, 11mm for angle trim arc lamps (Mighty 90, etc.) \$59.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

## USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AT STARI! Write us! RCA rotary stabilizer Soundheads, rebuilt, \$395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, \$1495 pair; pair Strong 11kw. Lamphouses and Rectifiers, excellent condition, \$425; Ashcraft 70 ampere Lamphouses, rebuilt, \$489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, \$1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

TWO REGULAR SIMPLEX HEADS JUST RECENTLY rebuilt with new rear shutters and D. B. intermittents; new pair of Weaver changeovers; brand new set of Kollmorgen Super Snaplite coated lenses, size f/4.25. Will sell all or part of this equipment to first comer. NEW GLARUS THEATRES, New Glarus, Wis.

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## HELP WANTED

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west Passage" and "Gog" as well as the availability of Technicolor prints on U-I's "Taza, Son of Cochise."

A. E. Cates, national field supervisor for Pola-Lite, has been appointed Canadian division manager in charge of the company's sales activities, Mr. O'Keefe also announced. Mr. Cates will work in cooperation with the General Theatre Supply organization, Canadian distributors of the Pola-Lite 3-D glasses and single-track projection unit.

## Color Corp. to Smith

HOLLYWOOD: Controlling interest in the Color Corporation of America has changed hands from the Donner Corp. to Benjamin Smith and Associates. The latter also controls the Houston Fearless Corp. and the Houston Color Film Laboratory, Burbank, which processes Ansco Color film.

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## Oscar Neufeld Dies

Oscar Neufeld, 68, connected with the motion picture industry in Philadelphia for many years, died April 27 in that city. In his long film career Mr. Neufeld had been connected with Stanley Mastbaum, MGM, and once operated his own exchange.

## Joe Laurie, Jr.

Joe Laurie, Jr., 61, veteran comedian and raconteur of show business, died April 29 at St. Clare's Hospital in New York.

## Vincent Marko

Vincent Marko, 50, known as Tom Tyler in his portrayal of a cowboy in numerous Western films, died at his home in Hamtramck, Michigan, last week after a prolonged illness.

# The Product Digest

## Johnny Guitar

Republic—Sure-Fire

(Color by Trucolor)

Here is a grand scale Western with built-in box office values that insure it a long and prosperous life. Those values include: a name cast that lives up to their names, headed by Joan Crawford, Sterling Hayden and Mercedes McCambridge; a tight, suspenseful story by Philip Yordan; breath-taking photography in Trucolor of the wild and violent mountains around Sedona, Arizona; tight direction by Nicholas Ray that keeps the action crackling and hardly pauses for breath from the first gunshot; and a musical score by Victor Young that contributes unobtrusively but importantly to the over-all effect.

Best of all, these elements are woven into a unified whole that spells box office.

The story borrows somewhat from its more successful predecessors in the field of the western epic, but it avoids triteness by making its base a feud between two women. Miss Crawford is a hard-bitten graduate of western dance halls who, using her beauty shrewdly, has acquired a gambling casino on a site made valuable by the imminent approach of a transcontinental railroad. Miss McCambridge, sister of a banker, sides with the ranchers who hate the railroad and has further private and womanly reasons for hating Miss Crawford.

Hayden is a former gunfighter attempting to busy his past in the pseudonym, "Johnny Guitar." Before the two women principals fight a death duel, there are bank robberies, shootings, a lynching, a spectacular fire, and a dramatic rescue all in six-gun succession.

Miss Crawford is the Crawford of old, turning in a polished performance, true in every respect to the standards to which she has accustomed her fans. Miss McCambridge appears in a role new and different for her, but she brings to it a realism and fire that makes her portrayal of a vengeful and venom-filled woman something to remember. Hayden's calm competence is a proper counterfoil to Miss Crawford's steely determination and even the minor roles are carried out with sparkling conviction.

The score by Victor Young is built around the song "Johnny Guitar," not the one, incidentally which you've been hearing on the juke boxes and the Hit Parade. This one, sung by Peggy Lee, has Hit Parade merit of its own and the picture will certainly benefit from the deep penetration already won for its title by the first song.

Seen in a projection room where an audience of professional critics was impressed. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, August, 1954. Running time, 110 minutes. PCA No. 16818. General audience classification.

Vienna.....Joan Crawford  
Johnny Guitar.....Sterling Hayden  
Emma Small.....Mercedes McCambridge  
Dancin' Kid.....Scott Brady  
John McIvers.....Ward Bond  
Ben Cooper, Ernest Borgnine, John Carradine, Royal Dano, Frank Ferguson, Paul Fix, Rhys Williams, Ian MacDonald

## The Yellow Tomahawk

Schenck-Koch-U.A.—Indians vs. Whites

(Color by Color Corp. of America)

Indians are pitted against white men in a grim and relentless game of pursuing and pursued in "The Yellow Tomahawk." The picture has adequate action, attractive outdoor scenery and a competent cast headed by Rory Calhoun

and Peggie Castle. As such, it stands up well and should make a worthwhile showing at houses using such fare.

For the most part the story details the heroic effort of a handful of white men, (plus two girls, one an Indian) to beat a path through hostile Indians back to the safety of the fort. What has enraged the Indians to a murderous pitch has been the slaughter of their people through the edict of a fanatic American major.

Rory Calhoun plays the rugged scout who attempts to pilot the group, the remains of those who have been attacked by the Indians, back to safety. Along the way he is harassed by the Indians, as well as selfishness and dissension within his own group. A romantic relationship develops between him and one of his charges, Miss Castle. Another feminine touch is provided by an Indian girl, Rita Moreno, girl friend of a Mexican adventurer, Noah Beery, also in the safari.

By the time Calhoun gets his group back to the fort their numbers have been whittled down severely by the Indians, but fortunately for him Miss Castle is still among the living.

An Aubrey Schenck presentation, it was produced by Howard W. Koch and directed by Lesley Selander from a screenplay by Richard Alan Simmons.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, May 1954. Running time, 82 minutes. PCA No. 16843. General audience classification.

Adam.....Rory Calhoun  
Katherine.....Peggie Castle  
Noah Beery, Warner Anderson, Peter Graves, Lee Van Cleef, Rita Moreno, Walter Reed, Dan Riss, Adam Williams, Ned Glass

## The Forty-Niners

A-A—Dragnet-Style Western

The term "dragnet-style Western" is used in the up-beat sense in the above-standing designation of "The Forty-Niners," a Wild Bill Elliott vehicle of considerable conviction, for there's no point at all in anyone's denying that the narrative method evolved by Jack Webb for his colossally successful radio and television series of "Dragnet" melodramas is one of the most effective ever put to use in any form of dramatic expression. To say of this production by Vincent M. Fennelly that it is a Western filmed somewhat in the dragnet manner is to voice the opinion that it is a better Western for this reason, a better piece of entertainment per dollar and per foot, than the same story, told the old way, would have been. As is, it's top-grade Wild Bill Elliott. Add that Virginia Grey and Henry Morgan head up the supporting cast and you've got the attraction's box office potential in a nutshell.

The title states quite accurately the time of the story, and the locale, of course, is California. Elliott plays a U. S. Marshal assigned to track down two killers known to have committed a murder for pay. Roaming from town to town without his badge of office, but with his guns at the ready, he allows himself to become known as a gunslinger and thus wins the confidence

of a man whose businesses include making contacts for professional gunmen. Many complications, most of them convincing and none commonplace, lead to his eventual success in his assignment, several persons having died in due course meanwhile.

Direction is by Thomas Carr and the script is by the prolific Dan Ullman.

Editing, no small responsibility in dragnet-type style, is by Sam Fields.

Previewed at studio. Reviewer's Rating:

Good.—WILLIAM R. WEAVER.

Release date May 9, 1954. Running time, 71 minutes.

PCA No. 16874. General audience classification.

Sam.....Wild Bill Elliott  
Stella.....Virginia Grey  
Henry Morgan, John Doucette, Lane Bradford, Stanford Jolley, Harry Lauter, Earle Hodgins, Dean Cromer, Ralph Sanford

## Laughing Anne

Wilcox-Republic—Love and Adventure

(Color by Technicolor)

Emotional bondage mingles with tropical seas adventure, and is spiced with song in "Laughing Anne," a Herbert Wilcox production based on a Joseph Conrad story. Dramatic clichés run through the film but in general it has been put together with a view toward the widest appeal. Action is fast and continuous although credulity is at times strained. All told, it rates as satisfactory, and sometimes strong entertainment.

Laughing Anne, named for her quick, ironic bursts of laughter, is played by Margaret Lockwood. Years before as a Parisian entertainer, she had been in love with a promising prize fighter, Forrest Tucker. As a result of a brawl Tucker had lost his hands and Miss Lockwood thereafter remained attached to him despite his cruel treatment of her.

Now living in Java, the territory is visited by Wendell Corey, master of a trading schooner, who seems to be having trouble with his snobbish wife. Eventually Miss Lockwood and Corey fall in love, but both wanting to do the moral thing, find difficulties. The screenplay designed by Pamela Bower churns up some excitement on the high seas and culminates in a showdown in which Tucker and some sordid henchmen attempt to rob Corey on a return trip to the island after a lapse of many years. In the interim Miss Lockwood has mothered a boy. The climax sees Corey kill the villainous Tucker but too late to save Miss Lockwood from his sinister, fatal beating of her. In her passing, however, she leaves Corey the boy, the laughing image of his mother. Wilcox also directed.

Seen in the home office projection room.

Reviewer's Rating: Good.—M. H.

Release date, July 1, 1954. Running time, 90 minutes.

PCA No. 16524.

Captain Davidson.....Wendell Corey  
Laughing Anne.....Margaret Lockwood  
Jem Farrell.....Forrest Tucker  
Ronald Shiner, Robert Harris, Jacques Brunius, Daphne Anderson, Helen Shingler, Danny Green, Harold Lang, Edgar Norfolk, Sean Lynch, Gerard Lohan, Andy Ho, Maurice Bush, Dave Crowley, Jack Cooper, Joe Powell

## Angels One Five

Stratford Pictures-Associated British—

Winged Heroes

The British film makers have gotten around to paying post-war tribute to those few to whom so many of us owe so much. The picture derives its title from R.A.F. parlance apparently. The

## SHOWMEN'S REVIEWS

### WHAT THE PICTURE DID FOR ME

### THE RELEASE CHART

(Continued from preceding page)

story is generally a pleasing one, with informative documentary aspects, but somehow it never really gains dramatic momentum, for its pace is leisurely and the conversation lengthy. The picture's best reception, of course, will be in selective houses catering to a discriminating clientele.

Britain's popular Jack Hawkins plays the squadron leader who watches over his charges with hawk-like intensity. The story, in now familiar fashion, details the conflicts, loves and ambitions of the individual members of the squad. Attention focuses mainly on one, John Gregson, a young pilot who has trouble adjusting socially to his new circle. At first he is denied his wings, then winning them, he goes on to blunder out of boyish exuberance. Eventually he becomes a hero and finally a martyr.

Although the picture concentrates its main attention on the human relations of the handful of men, it does have scattered scenes of air combat and plotting room strategy. A Templar Production, it occasionally flares into excitement, but more often it never gets off the ground.

John W. Gossage and Derek Twist produced and George More O'Ferrall directed from the screenplay by Twist. Occasionally such words as "hell" and "damn" run through the sound track.

*Seen at the Beekman theatre in New York.*  
*Reviewer's Rating: Good.—M. H.*

Release date, May, 1954. Running time, 98 minutes. Adult audience classification.

"Tiger" Small.....Jack Hawkins  
Peter Moon.....Michael Denison  
Bill Ponsford.....Andrew Osborn  
Cyril Raymond, Humphrey Lestocq, John Gregson, Ronald Adam, Dulcie Gray, Veronica Hurst, Amy Veness, Philip Stainton

## Khamishia—Five Tales from Israel

Israel-America Motion Pictures, Inc.—Five Varied Tales

Five varied tales have been gathered into an omnibus production in this Israeli-made film. The package is astutely balanced for entertainment value, for it has comedy, drama and documentary. One immediately affecting aspect of the production is its technical excellence, especially the clear sharp photography. The picture will appeal to that select audience that reacts to good, foreign-made films, those interested in documentaries, and mostly those interested in Israel. All subjects are in English dialogue.

Probably the most touching of the five stories is one of striking humor and insight called "Deadline for Danny." It concerns the plight of a nine-year-old boy whose best friend in the world, a cow, is headed for the butcher's axe because it no longer can produce milk. The series of exploits the boy goes through to spare the animal make top-grade entertainment in any language.

Another, "Son of Sulam," tells in semi-documentary fashion the strange exotic life of a Bedouin lad and his romance.

Deeply touching is "Jonathan and Tali," the story of a young Yugoslav mother who lost her two children in the maelstrom of war and ultimately finds them only to make a great sacrifice.

"We Chose Life" is a dramatic illustration of the achievements of the six-year-old life of Israel.

"Song of Israel" has an Israeli singer tell in words and music of a shepherd and shepherdess and of their idyllic love.

The production was made at Israel Motion Picture Studios at Herzliyah with Yeshoshua Brandstatter as executive producer.

The film had its premiere May 6 at four neighborhood theatres in New York.

*Seen at a New York projection room.*  
*Reviewer's Rating: Very Good.—M. H.*

Release date, May 6. Running time, 110 minutes. General audience classification.

## Hell Raiders of the Deep

IFE—Italy's Frogmen in Action

In the belief that heroism knows no nationality, the Italian film makers are praising the glories of their sailors in the late war against the Allies. The picture reenacts some of the exploits carried out by the Italian frogmen in 1941. The production, dubbed in English, sometimes drags and sometimes rises to nerve-shaking excitement. Its documentary aspects are especially noteworthy.

The one exploitable name is the shapely Eleonora Rossi Drago, who plays a night club entertainer and underground worker. The story traces the exacting training of six navy volunteers on a top-secret assignment. The assignment: operation of a specially-built torpedo with a cruising range of 12 miles on which a two-man team can ride astride.

The picture derives its impact from the foray of the men right into the back yard of the enemy in order to sink warships. The ordeal of penetrating enemy nets, outwitting mine-sweepers, frustrating spies round out the drama.

Sharing the lead in the picture is Pierre Cressoy, a frogman. Survivors of the actual events are also in the film, which was directed by Duilio Coletti and produced by Enzo Cossa and Luigi De Laurentis.

*Seen at a New York projection room.*  
*Reviewer's Rating: Good.—M. H.*

Release date, May, 1954. Running time, 92 minutes. General audience classification.

Marion.....Eleonora Rossi Drago  
Silvani.....Pierre Cressoy  
Giolama Manisco, Giovanni Tadini, Luigi Ferraro, Giovanni De Fazio, Giovanni Magello, Giorgio Spaccarelli, Colombo Pamoli, Paul Muller, Tino Carro, Riccardo Gallone, Carlo Bellini.

## Gorilla at Large

20th-Fox-Panoramic—Exploitation Feature  
(Color by Technicolor)

It's a very familiar pattern and bolt of cloth that have gone into the making of "Gorilla at Large," a formula exploitation feature from Leonard Goldstein's Panoramic Productions for 20th-Fox distribution. A somewhat more lush than average amusement park serves as the background and the villain is the familiar man-hating anthropoid, whose misanthropic tendencies are promoted for purposes of murder by a slightly more clever human.

Starring in this latest variation-on-a-theme are Cameron Mitchell, Anne Bancroft and Lee J. Cobb, fairly substantial names for such make-believe. Unfortunately for them the script by Leonard Praskins and Barney Slater is very light on action and long on silly talk. Climaxes, especially in melodrama, should be seen and not heard. With the exception of the final few moments when the gorilla actually is at large, the plot talks its way along through a series of not so sudden deaths. Color by Technicolor, however, and good three-dimension photography will help sell the picture to the juvenile trade.

Briefly, the story concerns the efforts of police sergeant Lee J. Cobb to solve the mysterious deaths of several amusement park employees. Involved are Miss Bancroft, a beautiful but cold-hearted aerialist who does a trapeze act in the cage with the gorilla; Mitchell, a college boy working for the summer whose physique attracts Miss Bancroft; Raymond Burr, Miss Bancroft's jealous husband; and Peter Whitney, the gorilla's dim-witted keeper who was once married to Miss Bancroft. The latter eventually is revealed as the murderer.

Harmon Jones directed and Robert L. Jacks produced. Rounding out the cast are Charlotte Austin as Mitchell's fiancée, and Lee Marvin, as a dull-witted policeman.

*Seen at the 20th-Fox screening room in New York.*  
*Reviewer's Rating: Fair.—VINCENT CANBY.*

Release date, May, 1954. Running time, 84 minutes. PCA No. 16757. General audience classification.

Joey Matthews.....Cameron Mitchell  
Laverne Miller.....Anne Bancroft  
Detective Sergeant Garrison.....Lee J. Cobb  
Raymond Burr, Charlotte Austin, Peter Whitney, Lee Marvin, Warren Stevens, John G. Kellogg, Charles Tannen

## The Spell of Ireland

Celtic Films—Documentary

(Color by Kodachrome)

This documentary turns its cameras on Ireland from north to south, and provides interludes of Irish ballads sung by tenor John Feeney, and a narration by radio announcer Jack McCarthy. The film should find its largest interest among American descendants of Erin as well as tourists in general. It gives the viewpoint of an American returning to the country of his birth, where he revisits the small hamlets and island settlements as well as Ireland's largest cities.

Among Feeney's vocal contributions are "Rose of Tralee," "Come Back to Erin" and "I'll Take You Home Again, Kathleen." Dispersed throughout the film are many Irish melodies including "Londonderry Air," "Benedicite's Stream," "The Soldier's Song," "Wearing of the Green," "Kerry Dance" and the "Shan Van Vocht."

Colorful glimpses of Ireland's chief sporting events include the Galway races, the Irish Derby and the Dublin Horse Show. In addition, momentary coverage is devoted to championship football and hurling matches.

The spiritual side of Ireland is graphically documented by photographer Harry Dugan's cameras which follow the climb by thousands of pilgrims to the Rock of Croagh Patrick. Knock Shrine, Doon Well and a visit to Maynooth Seminary, round out the religious theme. Near the film's conclusion Eamon De Valera tells of his hopes for Ireland's future, while drama is added in the filming of Aran Island boatmen swimming their cattle out to cattle ships in bad weather. The production, in general, is comprehensive and holds the viewer's eye through most of its footage. Danny Devlin was production supervisor, and Beatrice Conetta and Dugan edited the filming.

*Seen at a New York projection room.*  
*Reviewer's Rating: Good.*

Release date, May 10. Running time, 77 minutes. General audience classification.

## FOREIGN REVIEW

### The Lovers of Toledo

Lux-Gaston Hakim—Italian Production with English Dialogue

Based on Stendhal's "The Ghost and the Chest," this film, which features Alida Valli and Pedro Armendariz in the lead, is somewhat disappointing. The setting is Toledo, ancient capital of Seville, the actors are French and Italian and dialogue is dubbed in English. At best the picture is a fair lure for art film patrons.

The story line follows the ill-fated love of Miss Valli and Gerard Landry portraying the author. Armendariz is Toledo's brutal chief of police at the time, and does his best to make Miss Valli forget her love. After several prison sentences, Landry escapes in the film's best sequence, when the prison is set fire by Armendariz. But Landry is too late because Miss Valli has been forced to marry Armendariz to save her lover's life. Landry persuades Miss Valli to run away with him, though, after his prison escape.

A death ride by all three players climaxes the film. After learning of a rendezvous between his wife and Landry, Armendariz kills Miss Valli and sets a trap for her lover. Landry finds her in a carriage with the dagger in her heart and realizes that her husband is the coachman. Armendariz whips up the horses and the two lock in a death struggle at full gallop as the picture concludes.

"The Lovers of Toledo" was directed by Henri Decoin and produced by Raymond Eger and Lux Films with music by J. J. Gruenwald.

*Seen at a New York projection room.*  
*Reviewer's Rating: Fair.*

Release date, April. Running time, 75 minutes. Adult audience classification.

Inex.....Alida Valli  
Don Blass.....Pedro Armendariz  
Francoise Arnoul, Gerard Landry

# "What the Picture did for me"

## Columbia

**FROM HERE TO ETERNITY:** Montgomery Clift, Burt Lancaster, Deborah Kerr—It won eight Academy Awards—equalled only by "Gone With the Wind." Need I say more? We got more than our share out of this picture. Backed up with Walt Disney's Academy Award winning "Bear Country" and the three Academy Award winning cartoons of 1950, 1951 and 1952, it made for a tremendous five unit Academy Award program that would be worth the consideration of any exhibitor for booking as a complete package program with all kinds of advertising possibilities. Any exhibitor desiring a proof sheet of our combination ads is welcome to the same merely for the asking. We rate this as excellent. Played Sunday, Monday, April 25, 26.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

**MAN IN THE SADDLE:** Randolph Scott, Joan Leslie—Very good western. This is different and has a story that will appeal to the women. Played Thursday, Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**MISS SADIE THOMPSON:** Rita Hayworth, Jose Ferrer—We played it in 2-D, feeling that there weren't enough gimmicks to warrant it being played in 3-D. Technicolor always helps. Plenty of people still like Rita and they sure did flock down to meet her here at the Lansing Drive-In. Did above average business. You don't have to worry about this one. We rate it as very good. Played Sunday, Monday, April 18, 19.—Pearce Parkhurst, Lansing Drive-In, Lansing.

## Metro-Goldwyn-Mayer

**ALL THE BROTHERS WERE VALIANT:** Robert Taylor, Ann Blyth—Excellent, but business wasn't what it should be. These dry farmers don't care for sea pictures, so they missed a wonderful picture. This has everything a picture needs. Congratulations, Leo! Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**BIG LEAGUER:** Edward Robinson, Vera-Ellen—Good baseball feature. Played this with a western on a weekend to good business, considering it was Holy Week. Played Thursday, Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**MOGAMBO:** Clark Gable, Ava Gardner—Excellent. I played this too late to do top business, for a lot of my patrons had seen it already. This picture is tops, so give it a top advertising budget and go after the lettuce. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**SEQUOIA:** Jean Parker, Russell Hardie—If you haven't picked up this reissue, you had better make a deal now and play this wonderful picture. The children loved this and so did their parents. A wonderful out-of-doors picture. Excellent! Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**TAKE THE HIGH GROUND:** Richard Widmark, Karl Malden—Superior entertainment. Don't sell this short. It is a wonderful comedy-drama. When MGM makes a big one, it really is big. This was a wonderful follow-up after "Mogambo." Keep this kind of product coming and we can stay in business. Played Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**TAKE THE HIGH GROUND:** Richard Widmark, Karl Malden—This is one of the better type films of men in the service in Anasco color, which helps the picture considerably. Widmark does a nice job and our hats are off to Metro for this picture. Played Friday, Saturday, April 9, 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

**TORCH SONG:** Joan Crawford, Michael Wilding—Starved on this one. Good picture, but my rough-necks don't go for this type. Joan Crawford has never been a draw here—don't think she ever will be.—George Kelloff, Ute Theatre, Aguilar, Colo.

## Paramount

**HERE COME THE GIRLS:** Bob Hope, Rosemary

... the original exhibitors' reports department, established October 14, 1916. In it theatromen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

**Clooney:** Another musical I lost money on. This sure wasn't worth top price in my situation. If your folks go for musicals, this isn't too bad and should do all right on a double feature. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**HOUDINI:** Tony Curtis, Janet Leigh—Excellent. This will do business, but give it a good play and back it up with advertising. Played Thursday, Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

## RKO Radio

**DEVIL'S CANYON:** Virginia Mayo, Dale Robertson—We played it in 2-D. Outdoor color action picture proved O. K. as the second half of our program. Our rating: fair. Played Sunday, Monday, April 11, 12.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

## Realart

**YOUNG LOVERS:** Keefe Brasselle, Sally Forrest—Advised this with Keefe Brasselle, as the star of the "Eddie Cantor Story." I thought that by playing this after the "Eddie Cantor Story," it would provide a shot in the arm and permit the people to know who K. B. is. However, the picture absolutely died at the box office and even though it is a nice story the patrons passed it up. Played Thursday, Friday, March 18, 19.—Maj. I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

## Republic

**MAN BETRAYED, A:** John Wayne, Frances Dee—This reissue did very well and was liked. It concerns dirty politics. I believe that I can do better with reissues than I can with current product that has been played to death before I can get to it. Of course, I'm careful not to play too many. John Wayne deserves every honor that has been given to him and for me his name is "MR. BOX OFFICE." Played Sunday, Monday, April 18, 19.—Maj. I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

**TOUGHEST MAN IN ARIZONA:** Vaughn Monroe, Joan Leslie—Very good, but you can sure tell the fake settings. Why they film the prairies in a building, I'll never know. Wouldn't it be cheaper to film hills instead of paintings? Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**WOMAN OF THE NORTH COUNTRY:** Rod Cameron, Ruth Hussey—Very good picture and one that will appeal to all people. Played on Thursday, Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

## Twentieth Century-Fox

**KID FROM LEFT FIELD, THE:** Dan Dailey, Anne Bancroft—A good family picture and the baseball theme at this time of year is always worth going after, particularly with the Detroit Tigers ahead at the present. Would rate it as good. Played Friday, Saturday, April 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

**KISS OF DEATH:** Victor Mature, Richard Widmark—Very satisfactory. It has everything that is desired in a picture and it paid off, even though a reissue. It is just jam-packed with action, wonderful crime story and star material. This is one picture that was NOT a flop. Suggest you play it and be very pleasantly surprised. Played Saturday, February 27.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

**VICKI:** Jeanne Crain, Jean Peters—Good mystery picture. Business was fair on this, good for midweek. Played on Tuesday and Wednesday April 20, 21.—George Kelloff, Ute Theatre, Aguilar, Colo.

## Universal

**BORDER RIVER:** Joel McCrea, Yvonne de Carlo—Sure wasn't worth top allocation. Just another good Technicolor western. Not worth a Sunday date—should be doubled on a weekend. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**EAST OF SUMATRA:** Jeff Chandler, Marilyn Maxwell—Plot not at all unfamiliar, but this type of melodrama is always good for our weekend clientele. Played Friday, Saturday, April 16, 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

**RAILS INTO LARAMIE:** John Payne, Mari Blanchard—Very good. This has everything our rough-necks go for. If your patrons like action pictures, they'll like this. Played on Thursday, Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

**TUMBLEWEED:** Audie Murphy, Lori Nelson—This outdoor Technicolor show will satisfy the action fans. Nothing out of the ordinary, but a good outdoor action that will please people who like this kind of picture. Would rate it as fair. Played Friday, Saturday, April 9, 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

**WALKING MY BABY BACK HOME:** Donald O'Connor, Janet Leigh—Another musical I starved on. When will I ever learn to leave musicals alone? I have an orchestra and go for these, but my patrons don't. I think I'll see my next musical at my competitor's. It will be cheaper that way.—George Kelloff, Ute Theatre, Aguilar, Colo.

## Warner Bros.

**CALAMITY JANE:** Doris Day, Howard Keel—Doris is always good and this is no exception. Business was good on this honey of a musical. Musicals don't go over well here, but this has a western setting and that helped a lot. Played Sunday, Monday, April 11, 12.—George Kelloff, Ute Theatre, Aguilar, Colo.

**MOONLIGHTER, THE:** Barbara Stanwyck, Fred MacMurray—We played it in 2-D as the bottom half of a double feature program. It was only fair. Played Tuesday, Wednesday, Thursday, April 20, 21, 22.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

## Shorts

## Columbia

**MICKEY ROONEY—THEN AND NOW:** Screen Snapshots—This short subject definitely stimulated the box office, because a good many people called and asked about it—more so than the feature. Wish we had more of this type of product.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

## RKO-Radio

**ALASKAN ESKIMO, THE:** People and Places—Disney—Thoroughly enjoyable and wish that there were more for me to play. It's both entertaining and educational. The adults as well as the children liked it.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart April 17, 1954 issue, page 2262.

Features by Company March 13, 1954, page 2221.

Color pictures designated by (c).

\*Following a title indicates a Box Office Champion.

All features listed, except CinemaScope (CS in chart), foreign product and reissues, are intended for either standard screen aspect ratio or wide screen.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youths (ages 12 to 18), F—Family. Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
About Mrs. Leslie	Para.	Shirley Booth-Robert Ryan	Not Set	104m	May 1	2278	A	B	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	AM	B	Very Good
Actress, The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	Apr., '54						
Affair in Monte Carlo (Brit.) (c) [5307]	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan., '54	78m	Jan. 23	2158	AY	A-2	Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	F	A-1	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285			Good
Annapurna (c)	Mayer-Kingsley	Documentary	Dec., '53	60m	Dec. 19	2110		A-1	Excellent
Appointment in Honduras (406) (c)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair
Appointment for Murder (Ital.-Eng. Titles)	IFE	Delia Scala	Feb., '54	90m	Feb. 20	2190		A-2	Fair
Arrow in the Dust (c) [5404]	AA	Sterling Hayden-Coleen Gray	Apr. 25, '54	80m	Apr. 24	2269		A-1	Very Good
B									
Back to God's Country (c) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizabett Scott	Jan., '54	83m	Dec. 12	2101	AY	B	Good
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	79m	Feb. 20	2190	A	B	Good
Bandits of the West (5243)	Rep.	Allen Rocky Lane	Sept., '53	54m	Aug. 22	1958	F	A-1	Fair
Battle of Rogue River (c)	Col.	George Montgomery	Mar., '54	71m	Mar. 6	2206	F	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165	AY	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 6	2205	AY	B	Very Good
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philippe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255		B	Excellent
Beggar's Opera, The (Brit.) (c) [304]	WB	Laurence Olivier-Dorothy Tutin	Sept., '53	94m	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c) (CS) [337]*	20th-Fox	Terry Moore-Robert Wagner	Dec., '53	102m	Dec. 19	2109	AY	A-1	Very Good
Best Years of Our Lives (452)	RKO	March-Loy-Andrews-Wright	(reissue) Feb., '54	170m	Dec. 19	2110			Superior
Betrayed (428) (c)	MGM	Clark Gable-Lana Turner	Not Set						
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Bigamist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec., '53	80m	Jan. 2	2125		B	Very Good
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21, '54	74m	Mar. 13	2214			Good
Black Glove (5305)	Lippert	Alex Nicol	Jan. 29, '54	74m	Jan. 30	(S)2167			
Black Horse Canyon (c) (424)	Univ.	Joel McCrea-Mari Blanchard	June, '54						
Black Shield of Falworth, The (426) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54		Apr. 24	(S)2271			
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Apr., '54	87m	Apr. 24	2270			Good
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotten-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Border River (c) [409]	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134	AY	A-2	Good
Botany Bay (c) [5307]	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good
Both Sides of the Law (Brit.) [482]	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141	AY	A-2	Good
Boy From Oklahoma [320] (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141	F	A-1	Good
Brigadoon (CS) (c)	MGM	Gene Kelly-Cyd Charisse	Not Set						
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	F	A-1	Very Good
Caine Mutiny, The (c)	Col.	Bogart-Ferrer-Johnson	Not Set		Feb. 20	(S)2191		A-1	
Calamity Jane (c) [311]*	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045	F	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrance	Nov., '53	75m	Nov. 21	2077	AY	A-2	Fair
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021	A	B	Excellent
Carnival Story, The (c)	RKO	Anne Baxter-Steve Cochran	Mar. 27, '54	95m	Mar. 27	2237	A	B	Very Good
Casanova's Big Night (c) [5316]	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	F	A-2	Excellent
Cavalleria Rusticana (c)	Savini	Mario del Monaco	Dec. 26, '53	60m	Jan. 9	2134			Fair
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	75m	Nov. 28	2085	AY	A-1	Excellent
Charge of the Lancers (c)	Col.	Paulette Goddard	Feb., '54	74m			AMY	A-2	
Combat Squad (613)	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Command, The (C.S.) (c) [319]*	WB	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157	F	A-1	Very Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 12	2101		A-1	Good
Cowboy, The (5308) (c)	Lippert	Documentary	May 14, '54	69m	Jan. 9	2134		A-1	Excellent
Crazylegs—All American (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	F	A-1	Very Good

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				Issue	Page		L of D.		
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	AY	A-1	Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142		A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31	(S)2047			
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m					
D									
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	AY	A-1	Fair
Decameron Nights (c) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	A	B	Excellent
Desperado, The (5426)	AA	Wayne Morris	June 20, '54						
Dial M for Murder (c) (3D)	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277			Excellent
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	F	A-2	Good
Diary of a Country Priest (Fr.-Eng. Titles)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261		A-2	Very Good
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182			Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct., '53	70m	Jan. 30	2166	AY	A-1	Fair
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	AY	A-2	Good
Drums Across the River (c) (423)	Univ.	Audie Murphy-Lisa Gaye	June, '54					A-2	
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	AY	A-2	Good
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	AY	B	Good
E-F									
East of Sumatra (c)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B	Good
Easy to Love (c) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	F	A-2	Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	F	A-1	Very Good
Egg and I, The (422)	Univ.	C. Colbert-Fred MacMurray (reissue)	May, '54	108m					
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	F	A-1	Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	F	A-1	Fair
Elephant Walk (c) (5317)	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	AY	A-2	Very Good
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m					
Escape from Fort Bravo (c) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1	Very Good
Executive Suite (423)	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	AM	A-2	Excellent
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1	Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53						
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23	1847			Very Good
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214			Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carrol Naish	Nov., '53	80m	Nov. 28	2086		A-1	Good
Fighting Lawman (5334)	AA	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m					
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183		A-1	Very Good
Fireman Save My Child (425)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270		A-1	Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277			Excellent
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	AY	A-1	Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	AMY	B	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m					
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Marjita Hunt	Dec., '53	91m	Dec. 12	2102			Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	A	B	Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m					
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	B	Excellent
Forty-Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285		A-2	Good
French Line (c) (2D-437, 3D-407)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134		C	Good
From Here to Eternity (616)*	Col.	M. Clift-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B	Excellent
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167		B	Fair
G									
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190		A-2	Excellent
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206			Good
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellers	Oct., '53	86m	Oct. 3	2014	AY	A-2	Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	AY	A-1	
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045		A-1	Excellent
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	F	A-1	Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	A-2	Very Good
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	F	A-1	Excellent
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	F	A-1	Excellent
Golden Blade, The (c) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	F	A-1	Excellent
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158		A-2	Very Good
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m					
Golden Mask (c) (Brit.)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	AY	A-2	Good
Gone With the Wind (c) (430)	MGM	Gable-Leigh-de Havilland (reissue)	July, '54	222m					
Gorilla At Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286		B	Fair
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	AMY	A-1	Good
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142			Good
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellers	Mar., '54	86m	Mar. 27	2238			Fair
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2	Good
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	F	A-1	Good
H									
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1	Good
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54						
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	F	A-1	Very Good
Hell & High Water (c) (CS) (403)*	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	AY	A-1	Excellent
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	Not Set		Mar. 20	(S)2229		A-2	
Hell Raiders of the Deep (Ital.)	IFE	Documentary	May, '54	92m	May 8	2286			Good
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	A	B	Fair
Her Twelve Men (429)	MGM	Greer Garson-Robert Ryan	Aug., '54						
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B	Very Good
High and the Mighty, The (c) (CS)	WB	John Wayne-Claire Trevor	Not Set		Apr. 24	(S)2271			
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166		A-2	Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	AY	A-2	Very Good

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Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13 2183		A-2	Excellent	
Hollywood Thrill-Makers (5321)	Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20 (S)2191				
Home from the Sea (5409)									
(formerly Sons of the Navy)	AA	Jan Sterling-Neville Brand	June 27, '54		Apr. 24 (S)2271				
Hondo (c) (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28 2085	F	A-1	Excellent	
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23 2158		A-1	Good	
Hot News (5327)	AA	Stanley Clements	Oct. 11, '53	61m	Nov. 28 2087			Good	
How to Marry a Millionaire (c)									
(CS)* (336)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14 2070	AY	A-2	Excellent	
I									
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	Not Set	63m	Apr. 24 2270	A	A-2	Fair	
Inferno (c) (3D) (346)	20th-Fox	Robert Ryan-Rhonda Fleming	Nov., '53	83m	July 25 1925	AY	A-2	Excellent	
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20 2190			Very Good	
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27 2238	F	A-1	Good	
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m					
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '54	109m	Aug. 8 1941	AY	A-1	Excellent	
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16 2141	AY	A-2	Very Good	
J									
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24 2037	AMY	A-2	Excellent	
Jennifer (5407)	AA	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Mar. 6 2206	AY	A-2	Fair	
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23 2158	AY	A-2	Good	
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23 2157	AMY	A-2	Good	
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3 2013	F	A-1	Excellent	
Johnny Dark (c) (420)	Univ.	Tony Curtis-Piper Laurie	May, '54		Mar. 13 (S)2214				
Johnny Guitar (c) (5307)	Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8 2285			Excellent	
Jolson Story, The (c)	Col.	Larry Parks-Evelyn Keyes (reissue)	Not Set	124m	May 1 2278			Excellent	
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15, '54	103m	Jan. 23 2158		A-2	Good	
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6 1861	AY	A-1	Superior	
K-L									
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Keys of the Kingdom (358)	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Khamishia—Five Tales from Israel	Israel-America	English Dialogue	May 6, '54	110m	May 8 2286			Very Good	
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Not Set		Apr. 24 (S)2271				
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21 2077	F	A-1	Fair	
Killers from Space (409)	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m	Jan. 30 2166	AY	A-1	Fair	
King of the Khyber Rifles (c)* (401)	Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26 2117	AMY	A-1	Excellent	
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31 2045	AY	B	Excellent	
Knights of the Round Table (c)									
(CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26 2117	F	A-1	Superior	
Knock on Wood (c)	Para.	Danny Kaye-Mai Zetterling	Not Set	103m	Apr. 3 2245	F	A-1	Excellent	
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31 2047		A-2	Fair	
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9 2134			Fair	
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7 2062	F	A-1	Good	
Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8 2285		B	Good	
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26 2119			Good	
Lion Is in the Streets (c) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12 1989	F	A-2	Very Good	
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11 1909	F	A-1	Excellent	
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m			B		
Little Fugitive	Burstin	Richie Andrusco	Oct. 6, '53	75m	Oct. 10 2021	F	A-2	Excellent	
Living Desert, The (c)*	Disney	True Life Adventure	Nov., '53	73m	Oct. 10 2021	F	A-1	Excellent	
Living It Up (c)	Para.	Dean Martin-Jerry Lewis	July, '54	95m	May 1 2277			Excellent	
Lone Gun, The	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10 2254			Good	
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10 2253	A	A-2	Very Good	
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9 2133	F	A-1	Excellent	
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1 2278			Good	
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20 2189		A-2	Good	
Louisiana Territory (3D) (c) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17 2030	F	A-1	Good	
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8 2286			Fair	
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5 2094			Fair	
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17 2261		A-1	Good	
Lure of the Sila (Ital.-Eng. Dub.)	IFE	Silvano Mangano	Dec. 25, '53	74m	Jan. 9 2134	AY	B	Good	
M									
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13 2213	F	A-1	Good	
Mad Magician, The (c) (3D)	Col.	Vincent Price-Mary Murphy	Not Set	72m	Mar. 27 2238	AM	A-2	Good	
Magnificent Obsession (423) (c)	Univ.	Jane Wyman-Rock Hudson	Not Set		Apr. 24 (S)2270				
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10 2253	AY	A-2	Good	
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Apr., '54						
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14 2069		B	Excellent	
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19 2110	A	B	Good	
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5 2094			Fair	
Man in Hiding	UA	Paul Henried-Lois Maxwell	Oct. 2, '53	79m	Nov. 14 2070		B	Fair	
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26 2119	AM	B	Fair	
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26 2119			Fair	
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	Not Set		Apr. 24 (S)2271	F	A-1		
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26 2006	AY	B	Good	
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19 1997	AY		Excellent	
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10 2254			Good	
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24 2270		A-1	Fair	
Men of the Fighting Lady (425) (c)	MGM	Van Johnson-Walter Pidgeon	June, '54	80m					
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10 2254	AY	A-2	Good	
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Feb., '54	75m		AY	A-2		
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26 2117	A	B	Excellent	
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m					
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29 1966		A-2	Good	
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19 1998			Very Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102		Good
Mogambo (c) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	A	Very Good
Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	F	Excellent
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 14, '54					
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		Very Good
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-1	Good
<b>N</b>								
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	AY	Good
Nebraskan, The (c) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	Fair
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Feb., '54	98m	Feb. 20	2189	AM	Excellent
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229		Very Good
<b>O-P</b>								
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135	AMY	
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m				
Out of This World (c)	Kupferman	Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	75m	Apr. 24	2269		Very Good
Outcast, The (c)	Rep.	John Derek-Joan Evans	May, '54		Mar. 13	(S)2215		
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	AY	Very Good
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118	AY	Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	A	Very Good
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214		B
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047		Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110		A-1
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	AY	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A	A-2
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m				Good
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253		A-1
Pinocchio (c) (493)	RKO	Disney Feature	(reissue) Apr., '54	87m				Excellent
Playgirl (421)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	A	B
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189		Good
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Jenet Leigh	Apr., '54	100m	Apr. 10	2254	F	A-1
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	June, '54		Apr. 10	(S)2255		Excellent
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A	Fair
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	AY	A-2
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5	(S)2094		Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	AY	A-1
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982		B
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m				Fair
<b>Q-R</b>								
Queen of Sheba (Ital.-Eng.) (5325)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070		A-2
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213		Fair
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m				Good
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m				
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	F	A-1
Rails into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A	Fair
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	AY	A-2
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	F	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	AY	B
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	AMY	Excellent
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m				A-2
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Mar. 27	2237	AY	Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	84m	Mar. 6	2206		A-1
Ring of Fear (c) (CS)	WB	Clyde Beatty-Pat O'Brien	Not Set		Mar. 13	(S)2214		Good
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	AM	A-2
River Boat (5329)	Lippert	Phyllis Kirk-John Bentley	May 28, '54					Excellent
River of No Return (c) (CS) (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269		B
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086	F	Very Good
Robe, The (CS) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	F	A-1
Rocket Men, The (412)	20th-Fox	Thelma Ritter-Jeffrey Hunter	May, '54	79m	May 1	2278		Good
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	F	Excellent
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m				A-2
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	106m	Mar. 6	2205	F	Excellent
Royal African Rifles, The (c) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1
<b>S</b>								
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125	AY	Good
Sabre Jet (c)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	AY	A-1
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	Good
Saint's Girl Friday	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	AY	B
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	F	Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238		A-2
Scudde Hoo-Scudde Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m				Very Good
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	F	Fair
Secret of Assignment (Ital.)	IFE	Vivi Gioi-Umberto Spadaro	Mar., '54					A-1
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166		Good
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54		Apr. 17	(S)2261		Fair
Seven Brides for Seven Brothers (CS) (c) (426)	MGM	Jane Powell-Howard Keel	Aug., '54					
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53					
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022		Good
Shane (c) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	Excellent
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271		A-2
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	F	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Harold Review
				(S)=synopsis	Page		L. of D.		
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	AY	A-2	Good
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	Apr., '54	81m	Mar. 27	2237	AY	A-1	Good
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan., '54	64m					
Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086		B	Good
Slaves of Babylon (525) (c)	Col.	Richard Conte-Linda Christian	Oct., '53	82m			AY		
So Big (307)*	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	F	A-1	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	Apr. 3, '54		Jan. 30	(S)2167			
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087	AY	A-1	Good
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261		A-2	Good
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286		A-1	Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142		A-2	Excellent
Star Is Born, A (CS) (c)	WB	Judy Garland-James Mason	Not Set		Apr. 24	(S)2270			
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	AY	A-1	Fair
Stormy The Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Apr., '54	45m	Mar. 13	2214			Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069		A-2	Good
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m					
Student Prince, The (CS) (c) (424)	MGM	Ann Blyth-Edmund Purdon	June, '54	109m	Apr. 24	(S)2271			
<b>T</b>									
Take the High Ground (c) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tall in the Saddle (471)	RKO	John Wayne	(reissue) Mar., '54	87m					
Tanga Tika (c)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022		B	Excellent
Taza, Son of Cochise (c) (410-3D, 411-2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	AY	A-1	Good
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	AY	B	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071		A-1	
Them	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253			Very Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m					
Those Redheads from Seattle (c) (2D-5329, 3D-5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Coins in the Fountain (CS) (c) (413)	20th-Fox	Clifton Webb-Dorothy McGuire	June, '54		Mar. 13	(S)2214			
Three Sailors and a Girl (c) (314)*	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	AY	B	Good
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	AMY	A-2	Fair
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	F	A-1	Good
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207	A	B	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165	A	B	Very Good
Torch Song (c) (405)*	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Treasure of Sierra Madre (310)	WB	Humphrey Bogart	(reissue) Nov. 7, '53	126m					
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	AY	A-2	Fair
Tumbleweed (c) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	F	A-1	Very Good
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30	2166			Good
<b>U-V</b>									
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269		A-1	Good
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54						
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	94m					
Veils of Bagdad (c) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102		C	Fair
<b>W</b>									
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	AY	A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
We Want a Child (5324)	Lippert	Special Cast	Feb. 19, '54	76m					
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183			Fair
White Hell of Pitz Palu (Ital.-Eng. Dub.)	IFE	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087		B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	A	B	Good
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m					
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261		A-2	Very Good
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182			Fair
<b>X-Y-Z</b>									
Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable	(reissue) Nov., '53	97m					
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A	A-2	Very Good
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094		A-2	Fair
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285		A-2	Good
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070	AY	A-1	Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Key	Jan. 17, '54	68m	Jan. 16	(S)2142		A-1	

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# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 5,113 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alaska Seas (Para.)	—	—	4	5	6
All the Brothers Were Valiant (MGM)	—	17	55	39	4
*Appointment in Honduras (RKO)	—	6	27	11	11
Back to God's Country (U-I)	1	23	45	18	6
Bad for Each Other (Col.)	—	—	2	8	5
Beachhead (UA)	—	6	9	3	1
Beat the Devil (UA)	18	—	2	8	9
Beneath the 12-Mile Reef (20th-Fox)	26	13	10	4	1
Best Years of Our Lives (RKO) (Reissue)	1	—	1	1	3
*Big Heat (Col.)	1	21	32	16	6
Bigamist, The (Filmmakers)	—	1	7	—	6
Border River (U-I)	—	11	26	10	3
Botany Bay (Para.)	—	2	41	37	9
Boy from Oklahoma (WB)	20	15	20	11	6
Calamity Jane (WB)	5	70	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
Cease Fire! (Para.)	—	5	9	16	5
Command, The (WB)	14	4	11	4	1
Crazylegs—All-American (Rep.)	—	2	7	6	3
Creature from the Black Lagoon (U-I)	—	8	5	2	1
Crime Wave (WB)	—	—	4	2	2
Dangerous Mission (RKO)	—	1	1	3	—
Decameron Nights (RKO)	—	—	—	4	6
Diamond Queen, The (WB)	—	—	6	15	10
Dragonfly Squadron (AA)	1	1	4	1	—
Easy to Love (MGM)	21	26	33	10	15
Eddie Cantor Story (WB)	4	39	24	4	8
El Alamein (Col.)	—	1	5	—	—
Escape from Fort Bravo (MGM)	—	5	40	43	20
Fighter Attack (AA)	—	8	8	—	3
Flight Nurse (Rep.)	1	7	19	10	4
Flight to Tangier (Para.)	—	1	13	25	9
Forbidden (U-I)	—	—	22	18	7
Forever Female (Para.)	8	2	10	12	23
From Here to Eternity (Col.)	64	44	4	2	5
Genevieve (U-I)	4	1	—	—	—
Give a Girl a Break (MGM)	—	6	21	37	15
Glass Web, The (U-I)	—	1	4	8	9
Glenn Miller Story (U-I)	65	29	2	1	—
Go, Man, Go (UA)	8	17	6	2	1
Great Diamond Robbery (MGM)	—	9	12	16	6
Gun Fury (Col.)	—	5	17	12	3
Hell and High Water (20th-Fox)	22	10	4	—	—
†Hell's Half Acre (Rep.)	—	1	3	2	1
Here Come the Girls (Para.)	2	8	29	52	26
His Majesty O'Keefe (WB)	14	24	25	34	6
Hondo (WB)	77	29	7	1	3
How to Marry a Millionaire (20th-Fox)	54	8	1	2	—
It Should Happen to You (Col.)	2	2	7	—	3
Jesse James vs. the Daltons (Col.)	4	9	8	7	—
Jivaro (Para.)	—	4	4	14	3
Jubilee Trail (Rep.)	—	3	10	6	1
Julius Caesar (MGM)	7	2	2	—	—

	EX	AA	AV	BA	PR
King of the Khyber Rifles (20th-Fox)	24	7	8	—	3
Kiss Me Kate (MGM)	5	22	26	38	21
Knights of the Round Table (MGM)	15	16	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	8	—
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	9	2	1	—	1
Long, Long Trailer, The (MGM)	77	53	7	1	—
†Lucky Me (WB)	—	1	1	4	—
Ma and Pa Kettle at Home (U-I)	10	14	5	—	1
Man Between, The (UA)	—	2	1	4	—
Man Crazy (20th-Fox)	—	1	4	2	1
Man in the Attic (20th-Fox)	—	—	13	4	5
Martin Luther (de Rochemont)	21	16	5	1	1
Miss Robin Crusoe (20th-Fox)	—	—	2	3	7
Miss Sadie Thompson (Col.)	12	22	9	10	—
*Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	2	28	7	4	2
Naked Jungle, The (Para.)	—	5	6	2	—
Nebraskan, The (Col.)	—	2	4	3	2
New Faces (20th-Fox)	7	—	—	1	1
Night People (20th-Fox)	6	3	2	—	—
Paratrooper (Col.)	1	24	27	20	3
Paris Model (Col.)	—	—	2	3	1
Phantom of the Rue Morgue (WB)	1	2	2	3	1
†Pinocchio (RKO) (Reissue)	20	1	—	4	—
†Prince Valiant (20th-Fox)	1	1	4	1	—
Prisoners of the Casbah (Col.)	—	—	—	9	6
Private Eyes (AA)	—	3	7	1	—
Public Enemy (WB) (Reissue)	—	4	3	7	—
Quo Vadis (MGM) (Reissue)	7	18	11	7	3
†Rails Into Laramie (U-I)	—	—	2	4	1
Red Garters (Para.)	1	3	12	10	10
Rhapsody (MGM)	1	5	1	1	1
Ride Clear of Diablo (U-I)	3	13	14	1	—
Riders to the Stars (UA)	—	1	2	10	3
Riding Shotgun (WB)	—	1	3	2	—
Riot in Cell Block 11 (AA)	—	8	28	13	1
Rob Roy (Disney-RKO)	—	1	12	4	1
Robe, The (20th-Fox)	84	7	2	—	—
Roman Holiday (Para.)	8	23	42	39	8
Rose Marie (MGM)	2	4	7	1	—
Saadia (MGM)	—	1	5	15	16
Saskatchewan (U-I)	7	39	20	3	2
*Sea of Lost Ships (Rep.)	—	1	6	9	4
Shane (Para.)	68	51	7	2	—
Shark River (UA)	—	18	13	3	4
She Couldn't Say No (RKO)	—	1	11	5	2
Siege at Red River (20th-Fox)	—	4	2	6	—
Slaves of Babylon (Col.)	—	1	4	5	3
So Big (WB)	1	19	68	23	5
Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (U-I)	2	4	11	5	3
Tennessee Champ (MGM)	—	—	1	4	4
*Those Redheads from Seattle (Para.)	—	7	19	22	4
Three Sailors and a Girl (WB)	1	7	45	22	12
Three Young Texans (20th-Fox)	—	6	10	11	4
Thunder Over the Plains (WB)	1	18	22	28	7
Top Banana (UA)	—	—	4	8	2
Tumbleweed (U-I)	3	24	29	10	4
Veils of Bagdad (U-I)	—	1	5	20	11
Walking My Baby Back Home (U-I)	—	34	47	29	5
War Arrow (U-I)	—	26	35	12	5
Wild One (Col.)	—	17	10	4	3
Yankee Pasha (U-I)	—	6	7	1	—

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WASHINGTON, March 29.—"As of today," the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide-screen showings in either indoor or drive-in theatres, according to the "watchdog committee" of Allied States Association.

This decision was announced in a bulletin to Allied members from gen-

eral counsel Abram F. Myers. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Myers, and recently witnessed the New York SuperScope demonstration.

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HERALD

*Better Theatres*



containing

*The Buyers Index*

MAY ISSUE:

Section 2 of Motion Picture Herald of May 8, 1954

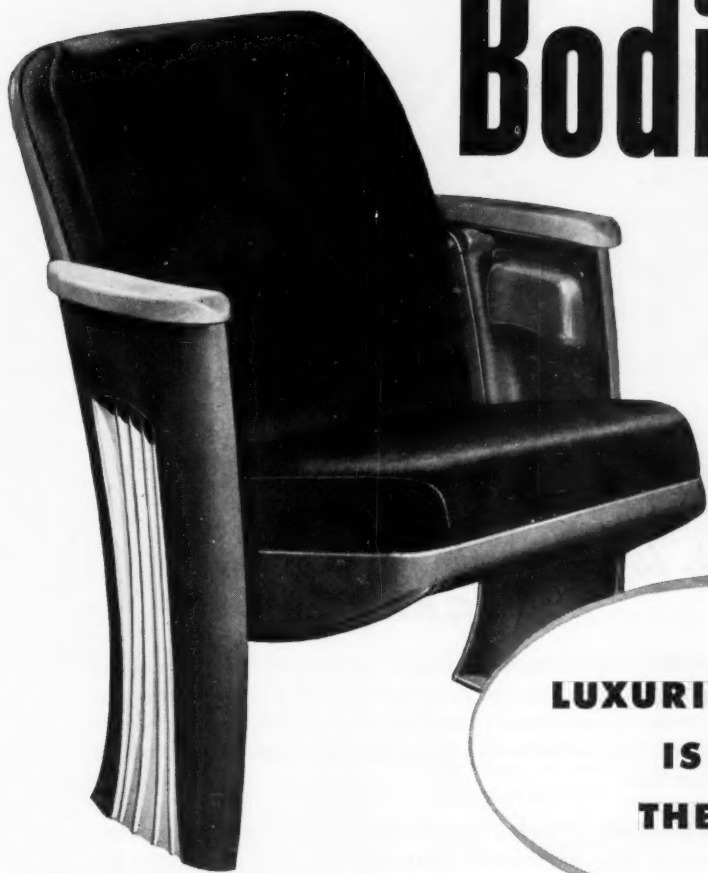
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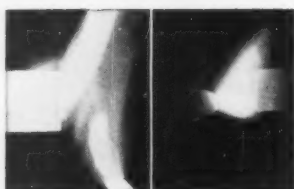
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**WITH THE LATEST** impressive developments in wide-screen, 3-D and stereophonic sound, with the flurry of new stars and *really* better movies, exhibitors have more to work for—and more to work *with*—than ever before. In your efforts to capitalize on the new projection techniques, don't overlook these important facts:

**THE PICTURE IS LIGHT** — This is a fact exhibitors should know and remember. Every tone of light and shadow, every hue and shade of color on the screen are contained in the light *behind* the film. The film itself cannot *add* to the picture. It creates the screen-image only by filtering or *holding back* certain elements of the projection light.

**LOW-COST IMPROVEMENT** — Your "National" carbons deliver maximum screen-light at, or near, maximum recommended operating currents. *Only by operating at peak current can you get all the screen light your present equipment is capable of delivering.* So, while you're figuring new lamps or awaiting delivery, don't miss this inexpensive means of improving your position in a highly competitive market. *Light* is box office, too!



*You're ready for the future  
with*

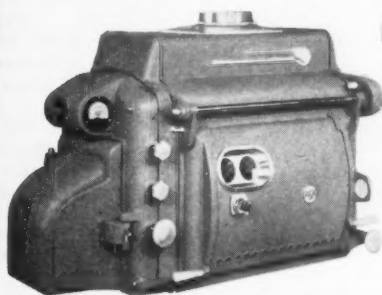
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Speakers are your proof that you're buying the finest when you buy RCA. Compare prices... compare performance... and you'll find you can't make a more satisfactory buy for the years ahead than the famous RCA Speaker.

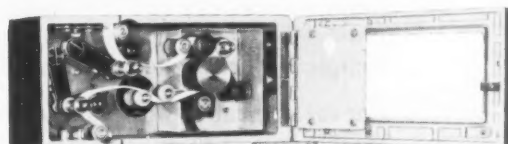


### New Beam Power for the New Types of Films

Get the extra light power you need for the new types of films—with RCA's new Wide-Arc Lamp. New High-Efficiency design makes this new lamp right for your showings of standard films—right for 3-D and wide-screen films. Get more light on your screen than ever before with RCA's new Wide-Arc Lamp.

### New "Button-On" Soundhead for Magnetic-Track Films

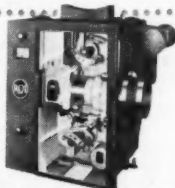
Here's the easy solution to the new magnetic films—RCA's "Button-On" Soundhead. Buy it now in preparation for the new films—or add it at any time to your present projectors.



### RCA "Proved-Performance" Sound Systems

When you select your sound system—make sure it's engineered and proved in use for

drive-in operation. Make sure it's a "proved-performance" RCA Sound System.



### Dependable RCA Projectors

Automatic lubrication and long-life mechanical design make the RCA "100" your best buy for de-

pendable, trouble-free service. For the last word in economy, check the RCA "60" projector.

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Omaha, Nebraska

## About People of the Theatre

AND OF BUSINESSES SERVING THEM

The resignation of *Edwin J. Perry* as manager of the Public Seating Division of the Heywood-Wakefield Company, Gardner, Mass., and the appointment of *Charles H. Rukas*, formerly Central Division Sales Manager of the Public Seating Division at the Chicago office, to replace Mr. Perry has been announced by *Richard N. Greenwood*, president of the company. Mr. Rukas, a veteran of 17 years with Heywood-Wakefield, has been associated with public seating during his entire career with the company at the Gardner plant and at New York, Boston and Chicago sales offices. He will make his offices at the Menominee, Mich., factory, which has been the headquarters plant of the company public seating division operations for many years.

*Harvey Garland* has been appointed buyer and head booker for Florida State Theatres in Jacksonville.

*Mack Jackson* has purchased the Bama theatre in Alexander City, Ala.

*Abel Caplan*, operator of the Westway theatre, Baltimore, has taken over the closed Astor theatre there and plans to reopen it soon for Negro patrons.

The appointment of *J. L. Myers* of San Francisco as the new sales representative in California for McQuay, Inc., Minneapolis manufacturers of heating and air conditioning, has been announced by *H. Blake Thomas*, vice-president in charge of sales for McQuay. Mr. Myers represented the Farr Company in

### SINGLE-TRACK 3D SYSTEM



The single-track 3D projection attachment now being marketed by the Pola-Lite Company, New York, is explained by inventor Dr. Leon W. Wells (center) to Wilfred Dawson (left) and William Esperti, operators of the booth at the Roxy theatre in Detroit, where the system had its premiere with Universal-International's "The Creature from the Black Lagoon." Other theatres which have installed the system include the Fulton in Pittsburgh; Senate, Harrisburg, Pa.; Manos, Uniontown, Pa.; Commerce, Commerce, Tex.; Nicholas, Fairmont, Minn.; Durand, Durand, Wis.; and Queens, Wilmington, Del. The system was demonstrated last month to exhibitors in the Milwaukee and Chicago territories.

MOTION PICTURE HERALD, MAY 8, 1954

# **GRIGGS** equipment company

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**Now!** When you modernize your theatre . . . you'll be able to buy the original "Push-Back" Chair from Griggs, manufacturers of modern, auditorium seating.

And—for trained servicing of the more than 500,000 "Push-Back" Chairs already installed in theatres everywhere . . . contact Griggs. We will maintain a complete stock of parts, supplies, and upholstery materials to keep your "Push-Back" Chairs looking and operating at their best.



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# **GRIGGS EQUIPMENT COMPANY**

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northern California as a manufacturers' agent for several years.

*E. S. Gregg*, vice-president and general manager of Westrex Corporation, New York, left last month for Denmark to attend a conference of the corporation's subsidiary manager from Sweden, Egypt, Italy, Algeria, Spain, England, Belgium, Denmark and France. Following the conference Mr. Gregg planned to visit company offices and return to New York around the middle of May.

*Sam Mellits* has equipped his Dentonio theatre, Denton, Md., for CinemaScope.

*Leonard Francocur* of Fall River, Mass., a former projectionist and manager for the Nathan Yamins circuit in that state, has taken over the lease on the Island theatre in Portsmouth, R. I.

*William Fried* has been named manager of the newly reopened Bugg theatre in suburban Chicago. The theatre is operated by a group of business men with stores in the vicinity of the theatre.

*Kay Simmons*, formerly night manager of the Astor theatre, Chicago, has been appointed manager of the Gold Coast theatre by owner *Jerry Gottlieb*.

Considerable damage to the screen, speakers, junction boxes and other property at the Melody Cruise-in Drive-in near Springfield, Ohio, was recently caused by vandals. It resulted in a delayed opening for the drive-in this season.

*Elmer DeWitt*, city manager for the Mallers Brothers' circuit in Defiance, Ohio, was recently elected president of the local Lions Club in recognition of his public and community work.

*Robert Williamson* has been named manager of the Dade theatre, Miami, Fla., replacing *George West*.

## AT EZELL DEMONSTRATION



D. J. White (left), president of the Magnasync Manufacturing Company, North Hollywood, Calif., and A. Leslie, Twentieth Century-Fox research executive, examine the Ezell speaker for drive-ins and Magnasync booth equipment used at a demonstration of the new three-speaker unit developed for in-car reproduction of CinemaScope's three-track sound system. The demonstration was held at the Buckner drive-in, Dallas, Tex., and attended by exhibitors from all parts of the country. The composite in-car speaker, developed by Claude Ezell Theatres, Dallas, has three 4-inch speakers housed in a fiberglass case with the units mounted in a curve to face the interior and centered on the width of the windshield. The case may be suspended from the rear view mirror or panel ledge by a thin cable.

*William McGrath*, formerly assistant city manager in Manchester, Conn., for Stanley Warner Theatres, has been promoted to city manager, replacing *William Brown*, who resigned.

*William Daugherty* has been transferred to the East Windsor drive-in in that Connecticut city from his post as manager of the Lockwood & Gordon Webb Playhouse.

*Sol Karp*, formerly with independent interests in Connecticut, has joined the Manchester Drive-in Theatre Corporation, Hartford, as manager of its Manchester drive-in at Bolton Notch, Conn.

*Kenneth Winkelmeier* announced plans to reopen this month his theatre at Boonville, Mo., which was damaged by fire some time ago.

Refurbishing of his Fillmore theatre, Fillmore, Calif., is reported by *Gordon West*.

The Puente theatre, Puente, Calif., has been equipped with a new wide-screen and a larger stage, the latter to be used for "youth talent" programs which owner *Steve Chorak* plans to introduce.

*J. Sletters*, who recently took over operation of the Mondovi theatre at Mondovi, Wisc., has installed a new screen and snack bar and renovated the building's exterior.

Plans to enlarge the screen of the Bluemound drive-in at Milwaukee are reported by manager *Dick Grede*.

*Jay Higgins*, former exhibitor in Ansley, Nebr., has purchased the Rialto theatre at Arnold, Nebr., from *Ulysses A. Brown*.

*Frank Pease*, formerly manager of the World theatre in Philadelphia, has been appointed to that position at the New Broadway in the same city.

*Edward Lachman*, president of Lorraine Carbons, Inc., Boonton, N. J., returned recently from a four-week trip throughout the south, southwest and mid-central states, during which he met with Lorraine Carbon dealers to discuss the new large-cored "Orlux super-charged" carbons for wide-screen projection and talked with exhibitors in Texas, Louisiana, Mississippi, Arkansas, Tennessee, Missouri, Kansas, Nebraska, Iowa, Illinois, Michigan and Ohio. Mr. Lachman reports that exhibitors told him "business is holding its own" and in many situations is improving. They were particularly enthusiastic, he said, about the tax exemption on tickets of 50c or less and many of them told him they planned to spend this supplement to their revenue on refurbishing their theatres and installing new equipment, carpets and seats. "In fact," he said, "many exhibitors are still setting aside the equivalent to what the tax would amount to and are arranging with their supply dealers to install such equipment, including also anamorphic lenses and stereophonic sound, on a monthly payment equivalent to the tax savings." Mr. Lachman left New York April 22nd for a four-week trip to Europe, where he planned to visit film centers in Amsterdam, Paris, Rome, Barcelona and London, meeting with circuit heads and theatre owners for general discussions about the film industry. While in France Mr. Lachman plans to visit the home offices of Lorraine Carbons in Paris and the company's manufacturing plant in the northeast of France in de Pagny-sur-Moselle to discuss the wide-spread acceptance of the new Lorraine carbons.

## "Where To Buy It"

## MOTIOGRAPH DEALERS

### CALIFORNIA

LOS ANGELES: **B. F. Shearer Company**  
1964 S. Vermont Ave

SAN FRANCISCO: **B. F. Shearer Company**  
243 Golden Gate Ave

### COLORADO

DENVER: **Service Theatre Supply Co.**  
2054 Broadway

### GEORGIA

ATLANTA: **Wil-Kin Theatre Supply, Inc.**  
150 Walton St., N. W.

### ILLINOIS

CHICAGO: **Gardner Theatre Service, Inc.**  
1235 S. Wabash Ave

### INDIANA

INDIANAPOLIS: **Ger-Bar, Inc.**  
442 N. Illinois St

### IOWA

DES MOINES: **Des Moines Theatre Supply**  
1121 High St.

### KENTUCKY

LOUISVILLE: **Falls City Theatre Equip.**  
427 S. Third St

### LOUISIANA

NEW ORLEANS: **Hodges Theatre Supply Co.**  
1309 Cleveland Ave

### MARYLAND

BALTIMORE: **J. F. Dushman Company**  
12 E. 25th St

### MASSACHUSETTS

BOSTON: **Major Theatre Equipment Corp.**  
44 Winchester St

### MICHIGAN

GRAND RAPIDS: **Ringold Theatre Equip.**  
106 Michigan St., N. W.

### MINNESOTA

MINNEAPOLIS: **Frosch Theatre Supply Co.**  
1111 Curie Ave

### MISSOURI

ST. LOUIS: **McCarty Theatre Supply Co.**  
3330 Olive St.

KANSAS CITY: **Shreve Theatre Supply Co.**  
217 W. 18th St

### NEW YORK

NEW YORK: **Joe Hornstein, Inc.**  
639 Ninth Ave.

BUFFALO: **Perkins Theatre Supply Co.**  
505 Pearl St.

### NORTH CAROLINA

CHARLOTTE: **Wil-Kin Theatre Supply**  
229 S. Church St

### OHIO

CLEVELAND: **Ohio Theatre Supply**  
2108 Payne Ave

### OKLAHOMA

OKLAHOMA CITY: **W. R. Howell**  
12 S. Walker Ave

### OREGON

PORTLAND: **B. F. Shearer Company**  
1947 N.W. Kearney

### PENNSYLVANIA

PITTSBURGH: **Atlas Theatre Supply**  
402 Miltenberger St

FORTY FORT: **Vincent M. Tate**  
1620 Wyoming Ave

### TENNESSEE

MEMPHIS: **Tri-State Theatre Supply**  
320 S. Second St

### TEXAS

DALLAS: **Modern Theatre Equipment**  
1916 Jackson St

### UTAH

SALT LAKE CITY: **Service Theatre Supply**  
256 E. First So. St

### WASHINGTON

SEATTLE: **B. F. Shearer Company**  
2318 Second Ave

### WEST VIRGINIA

CHARLESTON: **Charleston Theatre Supply**  
506 Lee St

### WISCONSIN

MILWAUKEE: **The Ray Smith Company**  
710 W. State St

### CANADA

CALGARY, ALB.: **Sharp's Theatre Supplies**  
Film Exchange Bldg.

MONTREAL, QUE.: **Dominion Sound Equip.**  
4040 St. Catherine St., W.

**Perkins Electric Co.**  
1197 Phillips Place

TORONTO, ONT.: **General Theatre Supply Co.**  
861 Bay St

VANCOUVER, B.C.: **Dominion Theatre Equip.**  
847 Davie St.

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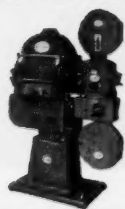


MOTIOGRAPH



For List of Authorized Dealers See Opposite Page

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SOUND SYSTEMS

**MOTIOGRAPH**

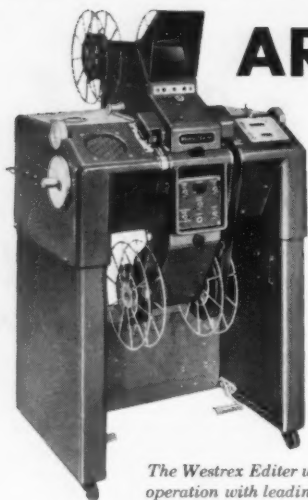
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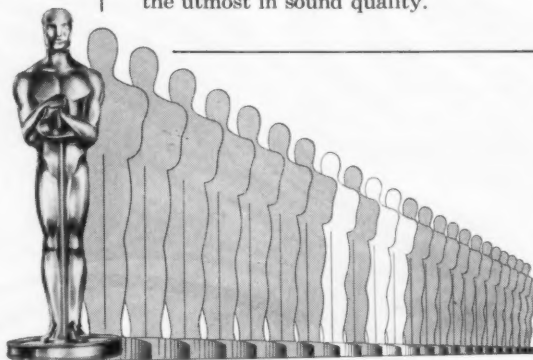
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# Better Theatres

for MAY 1954

GEORGE SCHUTZ, Editor

## Growing Pains In the Head And the Pocket

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*Better Theatres* is published the first week of each month, with the regular monthly issues, and an annual edition, the Market Guide Number, which appears in March, issued as Section Two of Motion Picture Herald.



QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.  
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOLLYWOOD 7-2145.  
MIDWEST: Urban Farley & Company, 120 S. LaSalle Street, Chicago; Financial 6-3074.

BETTER THEATRES SECTION

YOU READ reports of exhibitors' conventions these days and the stories have a common theme: Exhibitors are confused! Was called on this morning by an out-of-town exhibitor. Boy, is he confused! Charlie Jones was confused, but a fire burned him out of business and now he is merely bewildered.

Confusion about what the technical fellows have devised isn't too hard to get rid of. Or is it? Anyway, an attempt to clear matters up a bit is made on the following page. But confusion as to what to do about it is something else again. Depends on the theatre, the location, the money available. Some things a fellow just has to decide for himself.

But let's all remember that television was the firecracker under the cushion which put this industry on its feet and started it off on this march of progress, and that TV itself is still growing both in its geographical coverage and in its competence as a medium of entertainment.

The industry has acquired confidence in its ability to meet that competition. That confidence should fuel, not water down, the effort.

Meeting the new demands in the area of projection and sound isn't made any simpler by the overall condition of theatres. Thousands are outmoded, even more of them grossly shabby. That state of affairs certainly bears heavily upon the problem of competing with entertainment witnessed from an easy chair near the dinner table.

Those conditions have been accumulating for many years, and we do not believe that anything on the screen, or any kind of screen, is going to make the public long ignore them. If anything, the "new look" of the performance will more and more emphasize the old look elsewhere. It is simply a case of the new suit with a shabby necktie and down-at-the-heel shoes. Nor is anything likely to come out of the technical movement to minimize the significance of comfort, which TV indeed has made more urgent than ever.

It is too bad that procrastination in dealing with deterioration and obsolescence has developed a problem of such dimensions to be faced when the art itself is requiring so much of the industry's resources. But there it is, not to be wished away. To an effective degree, theatre rehabilitation and modernization must be somehow superimposed on the technical program now underway.

—G.S.

# Wide-Screen Techniques

## What You Need for What You Want

Methods now available briefly summarized especially to clarify equipment requirements

With the introduction of VistaVision (see opposite page) and Perspecta sound (page 21) among the "new techniques," the technical movement which began last year may have become even more confusing than it has been to many exhibitors trying to decide on a course of action immediately adapted to their particular operation. The following explanations of processes, and of terms applying to them, have been suggested by that possibility, and they have been kept as simple and concise as the special and restricted purpose advise.

### APERTURE MASKING

Larger pictures than have characterized motion picture exhibition throughout most of its history have become adopted by the American industry in principle and are steadily supplanting former practice. Because of the nature of human vision, and the distribution of an audience in a theatre (to ignore the factor of structural obstruction), the increase should be greater in width than in height. This has brought about a change in recommended picture proportions—that is, in the *aspect ratio* of the screen image.

The projector aperture, as long standardized, has a relationship of width to height as 4 is to 3, or as 1.33 is to 1. A picture relatively wider than that, say, as 1.66 (width) is to 1 (height) can be projected by inserting an aperture plate with the height of the opening reduced to give those proportions. Similarly, other proportions can be effected in projection. Obviously, this method can cut off portions of heads and other material at the top and bottom of the photograph. However, American producers not employing anamorphic lenses are restricting the height of critical material to allow

masking for proportions as large as 1.85-to-1, in some instances a little more (see, for example, adjoining article on VistaVision).

To widen the picture merely by masking the aperture, projection lenses of shorter focal length are necessary. This has always been necessary when a theatre has gone to a larger picture. With wide-screen presentation, only, or mostly, the increased width is used, with part of the height not projected.

This means that, even though the area (square footage) of the picture is similar, more light is required just as if the standard 1.33-to-1 film frame were projected to its full height, with the height of the screen image accordingly increased in standard proportion to the increase in picture width.

The need for more light may require use of larger carbons and more amperage. If existing lamps do not permit this, new ones are necessary. However, limitations of an existing carbon trim or lamp may be compensated for by installation of a metallic (specular) screen, which has from two to two and a half times the reflectance of a "white" (diffusive) screen.

A metallic screen is necessary for 3D pictures; it is needed for 2D product, however, only when sufficient light cannot be obtained from the arc alone with lamps available or preferred. (A very narrow theatre, of course, has always been able to use a metallic screen to advantage; on the other hand, a metallic screen introduces difficulties in a wide auditorium, and these are aggravated when the picture is relatively wide.)

It is to be noted that VistaVision pictures will be offered in prints which, like those of other producers (except those making all product by an anamorphic method), can be projected merely by aperture mask-

ing and use of projection lenses of focal length necessary to give a picture of desired width.

### ANAMORPHIC WIDE-SCREEN:

This is an optical rather than a mechanical method of widening the picture. CinemaScope is an example. Paramount has also announced its intention to provide anamorphic, or squeeze, prints of VistaVision productions. In each case, the area photographed is compressed (objects made narrower than normal) in producing the film frame, and in projection it is expanded in the same amount by means of lenses in front of the projection lenses acting in reverse of the lenses used in photographing or printing.

CinemaScope employs anamorphic lenses in photography as well as projection. VistaVision will employ anamorphic lenses only in printing (thus there will be two types of VistaVision prints).

CinemaScope anamorphic projection lenses differ from those for which VistaVision squeeze prints will be made. CinemaScope lenses cannot be used to project VistaVision squeeze prints.

On the other hand, VistaVision will employ Tushinsky prismatic lenses in making squeeze prints, and complementary Tushinsky anamorphic lenses will be needed to project them, and these lenses are adjustable for projection of CinemaScope prints.

Since the anamorphic method of wide-screen presentation uses all of the light available at the projector aperture, (and also because of other factors that may apply) it does not require as much light output at the arc as the aperture-masking method for a picture of equal width. The gain is placed at about 40%.

(In next issue: **SOUND TECHNIQUES**)

# The Presentation of VistaVision Films in the Theatre



By LOREN L. RYDER

Head of Paramount Pictures  
Engineering and Recording

**I**n the preceding article, VistaVision was described as to the production technique and the manner in which release printing and release distribution films are prepared. In this article is discussed the presentation of VistaVision films in the theatre.

VistaVision standard prints can be projected in any theatre in the world with an improvement in picture quality. Further, the viewing will be better than heretofore [with regular Academy standard prints] from the front and side seats. If the theatre is to take full advantage of the improved quality of the VistaVision print, the theatre must have good projection equipment and a large seamless screen.

Motion picture studios expend hundreds of thousands of dollars in a meticulous effort to deliver the best possible technical quality along with good entertainment. The theatres should accept their responsibility and make an equal effort in their exhibition.

We can understand how, over a period of years, the picture quality and the projection quality have been on a par, and im-

**Requirements and recommendations for the exhibition of pictures produced in the new Paramount wide-screen process (which was impressively demonstrated in its non-anamorphic application at Radio City Music Hall on April 27th), explained here with respect to all forms in the second of a series of three articles which began in Better Theatres for April.**

provements in projection equipment were not always apparent. We have now arrived at a turning point, where the product has been markedly improved; if the theatres are to gain the advantage of this improvement, they must have good equipment.

## SCREEN DIMENSIONS

When Paramount introduced the large screen to the motion picture industry prior to, and during, the release of "Shane," Paramount recommended that the theatres install the largest feasible screen, both as to height and as to width. This recommendation still stands. Every theatre should install the largest possible screen, in both height and width. As a further recommendation in this regard, it is our belief that in the very large theatres they should install screens capable of accepting the aspect ratio of 1.85/1, unless sightlines for seats at the back of the main floor are limited by a low-hanging balcony.

In this case, the theatre may elect to install a screen in the ratio of 2/1. This is the only limitation that should force the theatre into an aspect ratio as high as 2/1.

In theatres where the screen width is limited to under 30 feet, and where there is adequate height, we recommend a screen aspect ratio of 1.66/1, reducing the height only when it is found necessary for good viewing.

One of the objectives of VistaVision is to fill the screen. VistaVision is a flexible system and allows adequate latitude for

graphs we have named specific aspect ratios. However, theatres should vary from these defined ratios as required to fill the screen, filling the screen. In the preceding para-

We realize that it is impossible to lay down fixed recommendations applicable to all theatres. We are, however, setting down some general principles and recommendations which can be used as a guide.

With respect to picture size, in the past the most acceptable picture quality has been at a distance from the screen between two and five times the screen width. As an example, with a screen 25 feet wide, this has been from 50 to 125 feet from the screen. On the basis of the same old picture quality, if the screen width were increased to 50 feet, the most acceptable picture quality would be between 100 and 250 feet from the screen.

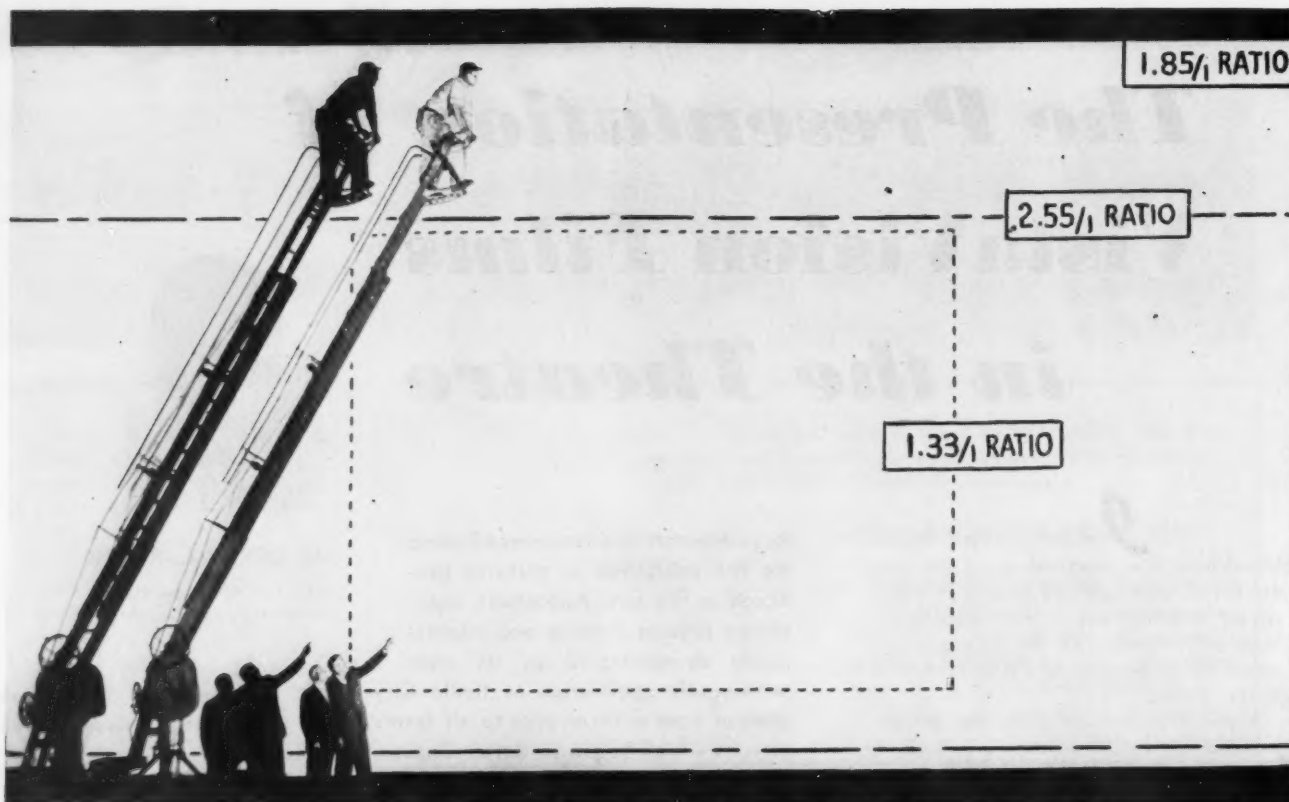
This reaches beyond the back wall in most theatres. If people are seated closer, they see film grain and the picture is fuzzy and tiring to the eyes. This applies to both straight and anamorphic projection of all previous pictures.

VistaVision pictures, starting with "White Christmas," can be viewed with ease and comfort from one-half to eight times screen width. With VistaVision on a screen 50 feet wide, the seating will be acceptable down to 25 feet from the screen, and will be very satisfactory at 38 feet from the screen. This is the answer to front seating.

Side seating is also improved by the better definition and relative freedom from film



The new VistaVision blimp (side view) especially made to house horizontal camera and film magazines.



Y. Frank Freeman, Paramount studio head, pointing out to Adolph Zukor, board chairman, recommended VistaVision aspect ratio (top) as compared on a screen with CinemaScope and standard ratios.

grain which is accomplished by the Vista-Vision process.

There is also another "rule of thumb" method for determining best screen width—namely, "the best screen width should *not be more* than one-third the distance from the screen to the *center* of seating; and the screen width should not be *less* than one-sixth the distance from the screen to the back of the auditorium. The center of seating in most balcony theatres is about three-fourths the distance from the screen to the back row of [main floor] seats."

With the new Paramount process this rule can be changed to:

*The screen width can be increased to one-half the distance from the screen to the center of seating.*

As an example, if a theatre is 100 feet deep, the best viewing will be on a screen 38 feet wide. (The previous width for the old pictures would be 25 feet.)

As another example, if a screen 50 feet wide is installed in a theatre 100 feet deep, the screen will be too wide and viewing will be uncomfortable unless seats are moved back to at least 25 feet, and preferably 38 feet, from the screen.

#### SCREEN HEIGHT

With respect to screen height, Paramount has made a series of tests which indicate that the same scene always looks better, and the actors can always be brought

closer to the audience, as the height of the screen is increased with respect to width up to the ratio of 1.85/1 for large screens, and 1.66/1 for smaller screens. This is in keeping with the recommendation made earlier in this discussion.

Screen height, the same as screen width, is usually limited by the proscenium. However, screen height may also be limited in balcony houses by the maximum height that can be seen from the back row of the main floor, where sightlines are eclipsed by the overhang of the balcony.

#### SCREEN RADIUS AND SURFACE

We recommend curving metallic screens with a radius equal to the projection throw or in long narrow houses this radius may be increased to  $1\frac{1}{4}$  or  $1\frac{1}{2}$  times projection throw. We also recommend tilting the screen back slightly at the top in theatres that have very high projection angles. The angle of tilt should not be over  $\frac{1}{3}$  the projection angle, and the writer is opposed to tilting the screen over 5 degrees.

There is a tendency on the part of theatre men to select a metallized screen that has a uniform distribution across the house. Such a screen gives an inferior picture at the center of seating and seldom improves the side seats.

For large houses, we recommend purchasing a metallized *seamless* screen that has a light gain of two and one-half to

one. A screen of this type will give much better viewing to the important and largest number of seats, and it will provide satisfactory light distribution throughout the theatre.

In smaller theatres, seamless white screens can be used if adequate projection light is available.

All theatre screens should be *seamless*. If the screen already installed has bad seams, it should be replaced.

One look at a good seamless screen, as compared to a screen with seams, is all that is necessary to convince anyone that a screen with bad seams should never be used. Please do not be misled by the word "seamless." The screen should be seamless, not just *called* seamless.

In studies made by Paramount, we find that seams become more apparent with time. Part of the trouble is no doubt due to an accumulation of dirt at the seams, and microscopic examinations also indicate that stretching at the seams deforms the screen surface in the adjoining area.

#### PROJECTION LENSES AND APERTURE PLATES

After the best screen size has been established high quality standard lenses of proper focal length should be obtained so as to gain the correct width of picture on  
(Continued on page 80)

# ACCLAIM DRIVE-IN INSTALLATION OF *Strong* LAMPS FOR CINEMASCOPE

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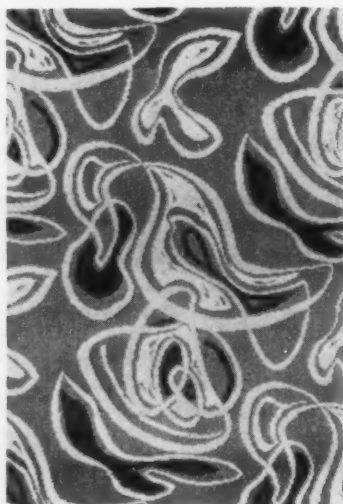
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*First Aid for the  
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## New Carpeting Can Key a Refurbishing Program

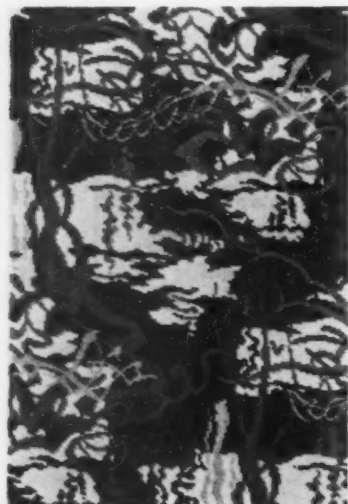
**F**resh beauty on the floor effects  
a quick noticeable change — and here are  
modern fabrics for the purpose.

In the all-wool Crestmont quality of Alexander Smith below, a stylized foliage design is employed with leaf fronds in black and shadow tones of grey on a background of Coral red (No. 364/913). Two other patterns in the Alexander Smith Crestmont quality are shown at right and below.

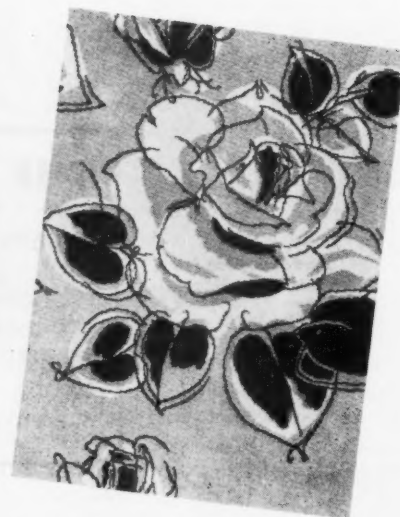


A free form Crestmont design above with a background of dark grey for sweeping lines of Coral, light grey and black (364/305).

The abstract design in the Alexander Smith Crestmont at right features a monochromatic design of greys.



Three other Alexander Smith patterns: left, an all-wool Wilshire with the multi-color effect in blue, red, gold and beige on a black background (368/001); above, a Crestwood blend of wool and viscose (345/496); end right, an all-wool Byron Wilton in teal blue, outlined in black on Cocoa.



THEATRES THAT have long been out of style, and that have been growing increasingly shabby, present the more of a problem now because of expenditures required to re-equip for the new and developing technical advances; yet such conditions are recognized as quite as much of a burden in the effort to recaptivate the public as those which have inspired the current pursuit of a finer screen performance.

Under these circumstances, modernization in many, probably in most instances, is most feasibly considered as a long-term project, to be started with changes which can create an immediate effect according to the particular conditions of each theatre. Less urgent revisions could then follow in a program set up at the outset, as de-

terminated by a survey of the theatre.

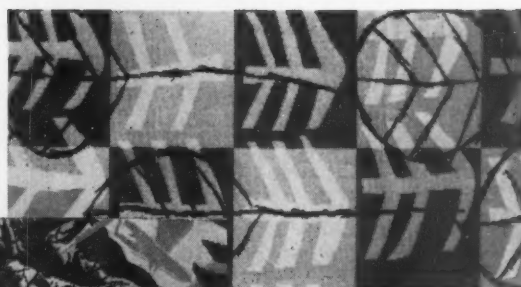
One of the points of most immediate effect is the floor. And it is here, as Ben Schlanger, the architect, pointed out in the March issue, that shabbiness is generally encountered. Discolored, dulled, threadbare carpeting is conspicuous, since the floor always is a studied object of view to the patron passing through foyer areas.

For that very reason, brilliant new fabrics on the floor, in patterns of modern decor, promptly introduce a fresh note of decoration that dominates the area. At the same time, it supplies a color scheme with which to key the rest of the decorative treatment, whether it is carried out at once or is deferred.

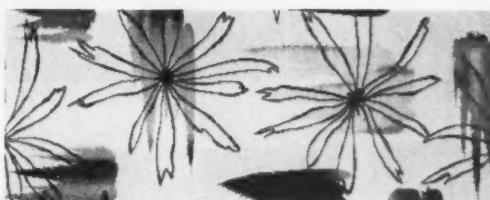
The newest trends in carpet patterns generally emphasize ideas of furnishing which can create a striking change in many theatres. Public places like theatres used to lay their floors in a formal manner.

Carpeting today is not so pretentious; contract fabrics, in fact, have styling typical of domestic grades, as the accompanying swatch reproductions show. It is for this reason the more potentially effective as a quick change for a theatre to the taste and practice of today.

The Hartford-Saxony pattern of Bigelow-Sanford at right has two color schemes: light and moss green squares with leaf of dark brown or light and dark grey squares with dark brown leaf outline. (No. 44211-45)



The Bigelow-Sanford leaf pattern at left comes on a natural background with yellow and moss greens and grey; or on a sky blue field with coral and cedars. (No. 44201-27)

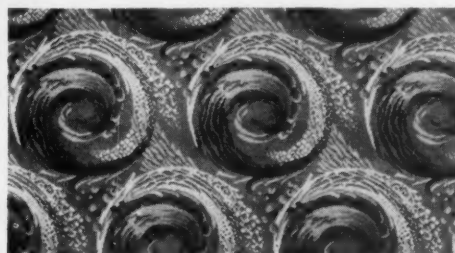


Another Bigelow-Sanford pattern, the skeletonized daisy at left comes in a dry brush effect of yellow greens on a natural field with a flower in deep brown; or a deep brown field with dry brush effect in greys outlined by a light gold skeletal form.



Current Wiltons in the Mohawk line of theatre carpeting include Saxony (MS 109) at left; Braeside (BR 15) above; and the poppy type of floral at right above.

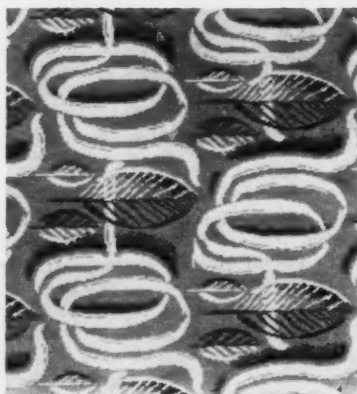
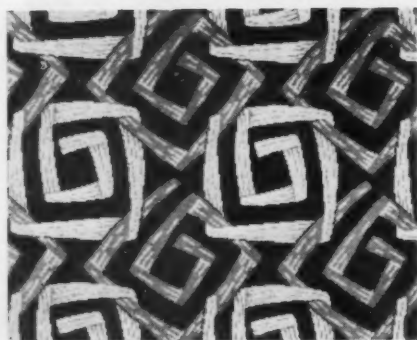
Other patterns in the Mohawk line of Wiltons are the modern leaf abstract at left called Braeside (BR 15); the modern swirl below, Saratoga (SA 34); and the large modern basket weave effect at right. Each quality in the Mohawk line is made in a variety of patterns and colors.



NEW CARPETING CAN KEY A REFURBISHING PROGRAM: continued



New patterns from RCA's line of Leedomloomed carpets. At far left a floral design (Citation, 13594); center, Birds of Paradise (Citation, 8607); above, lush foliage (Top Performer, 4635); below, left, an abstract design (Citation, 13590); and next, a swirl treatment.



Both modern and traditional patterns are featured in these six Gulistan Wiltons of the A. & M. Karagheusian line. In the modern spirit are the gay contract pattern at left above; the cluster pattern for an intimate atmosphere at left; and the rounded design above for a small theatre's lobby or lounge. The pattern at top right is called the Caladium Leaf and is designed to blend with various types of theatre decor, both modern and traditional. Below it is the Morning Glory for a "homey" atmosphere; and at right is the Birds of Paradise for a rich theatre interior.

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# The Installation and Operation of a Perspecta Sound System

Equipment for three-channel reproduction from one optical track, described by N. H. CROWHURST

THE PERSPECTA sound system uses a single optical track of any existing variety, and superimposes on the existing sound recording a series of control frequencies that determine the relative sound level distributed to three sound



N. H. Crowhurst

channels in a theatre. This means that the sound in the theatre may be produced by a combination of any desired different levels through a three-channel theatre system, the exact combination predetermined by "information" on the film.

Stereophonic sound relies on two components for its desired effect:

(A) The fact that the sound from different directions differs in intensity.

(B) The fact that it also differs in phase or time lag.

The latter effect, for theatre applications, seems to have been rather overplayed in discussions of stereophonic sound to date. A little thought will show that in any given installation it will be possible for only a very few seats in the center of an auditorium to receive the various channels in exactly their correct time relationship. As the listener moves from this position, the deviation from true stereophonic sound reception becomes progressively greater.

It might be possible to achieve something approaching true stereophonic in a relatively small studio, where all the audience occupies a space representing a small time difference at the rate of speed at which sound travels; but in the average theatre this cannot be true. So it is logical to find that better general stereophonic effects can be obtained for the entire audience of a theatre by concentrating more on the difference of intensities [volume] from the various channels, and reducing the reliance on time difference.

The next point that has been raised in comparing systems, concerns the importance of difference in subject material from the various channels. For example, if an orchestra is presented on the screen, the classic idea of stereophonic sound is that the ears of the audience should be able to

locate each instrument or group of instruments by the apparent direction sensed by the ears. Careful analysis of the manner of listening shows, however, that we are not conscious *simultaneously* of all the different directions of various sources. By concentration on a particular source at any one instant, we may locate *that* source while still conscious of the *remaining* body of sound somewhere in the background. By skillful presentation with Perspecta sound, the position of the apparent source of total

sound can be located at the point where the *picture* concentrates the audience's interest for the moment, and no one is conscious of the fact that the *rest* of the sound, in the background, actually moves along with the particular prominent feature of sound to which his attention is pictorially directed.

If the strings are brought into prominence, while other instruments are still playing quietly, the audience's attention is directed to the strings, either by the

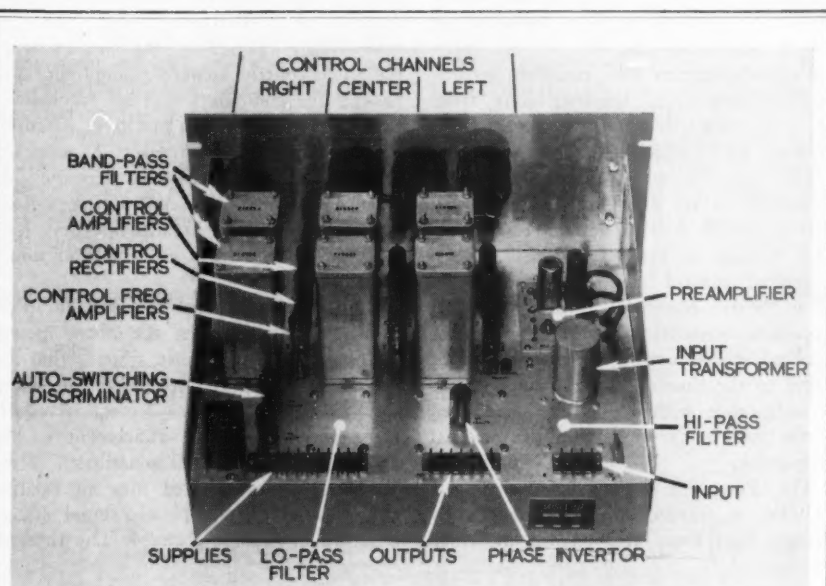


FIGURE 1: Photo of the Perspecta Integrator with the cover off and elements labeled.

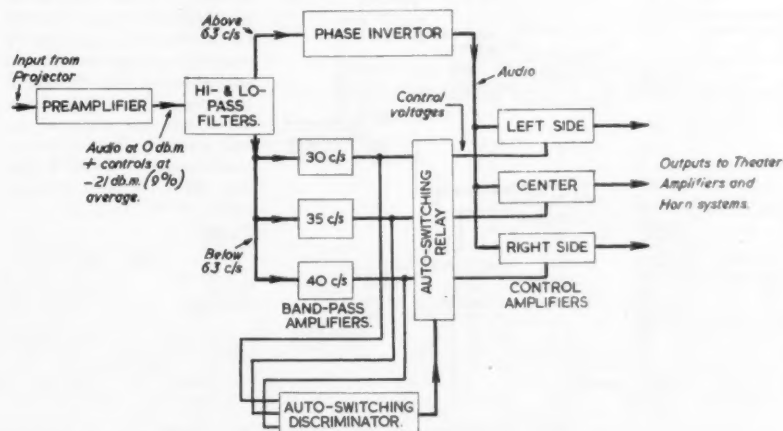


FIGURE 2: Diagram of the wiring scheme for the Perspecta Integrator.

orchestra conductor or by the camera presentation, and at the same time Perspecta control can emphasize the sound in the position on the screen occupied by the strings. The presence of *other* instruments in the composite sound will be noticed, but it will not be effectively observed that *their* sound has moved to the same location as the sound of the strings. Maybe this effect has to be experienced to be believed, but it certainly happens.

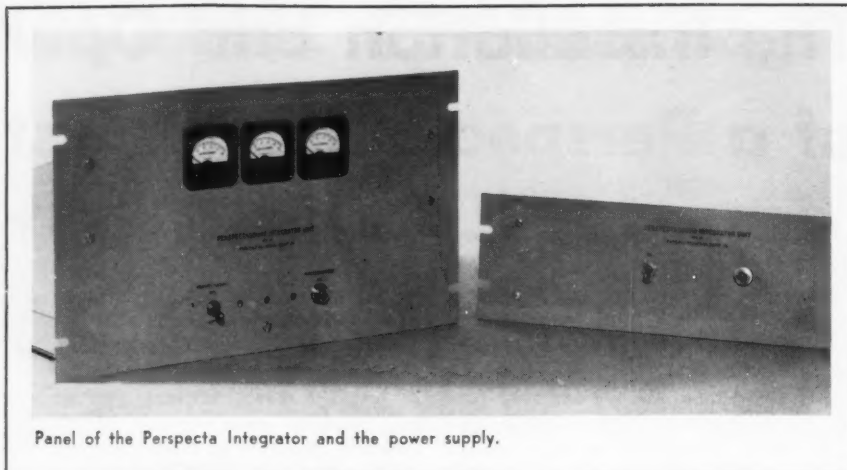
With dialogue superimposed on a musical background, the same observations are true. The positioning of the speech source is directed in accordance with the dialogue and pictorial composition, and the fact that the low-level musical background moves along with the speech is so obscured by the emphasis on other elements of the scene that it is not effectively observed.

## DESCRIBING THE INTEGRATOR

The heart of the Perspecta sound system is a special unit called an *Integrator*, which accepts the sound input from the projector optical soundhead and, first of all, splits the audio spectrum [the complete recording] into two pieces: the *true audio*, from 63 cycles upwards; and the *control frequencies*, all of which are below 63 cycles.

The *control* frequencies are then further divided by a set of band-pass filters, by each of which control voltage is derived. This voltage is applied to each of the individual control amplifiers feeding the three theatre channels; thus the *control frequencies* present on the Perspecta sound track control accurately the distribution of sound to the theatre three channel system in accordance with the directions applied in the final stage of mixing the original soundtrack.

The Perspecta Sound Integrator also includes a feature which automatically changes over from *monophonic*, in which



Panel of the Perspecta Integrator and the power supply.

the sound is fed to the center channel only when a film with a regular optical track (without Perspecta control frequencies, for conventional one-channel reproduction only) is projected, to three-channel reproduction of a Perspecta track. This is achieved by "sampling" the outputs from the three control frequency amplifiers and passing the combination of all frequencies through a special auto-switching discriminator circuit (see *Figures 1 and 2*) designed to detect the characteristic difference between the *control frequencies* and any unwanted frequencies that may have got on the track as rumble or noise-reduction effects.

The only equipment required for Perspecta sound (besides the three power amplifiers and three horn systems that are necessary for any stereophonic presentation) is the Integrator. No special equipment is necessary for attachment to the projector, like a special soundhead. How the Integrator is wired into an existing one-channel or stereophonic sound system is shown in *Figures 3 and 4*. The Integra-

tor is a comparatively inexpensive unit, this having been one of the requirements laid down in its fundamental design, because the purpose in designing Perspecta sound has been to make it available to the widest possible field.

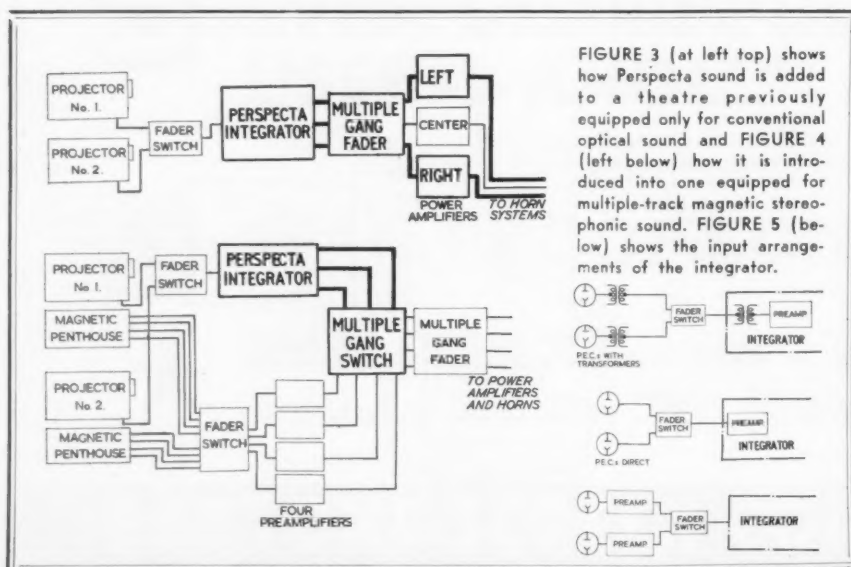
The unit has been made extremely versatile so that it can accommodate the large variety of theatre systems installed in different parts of the world. The front end of the Integrator is arranged to accept any level and input impedance that may be available in individual installations by a simple input strapping arrangement which accommodates levels from minus-60 decibels up to zero. The Integrator output comes at 0 db across 600 ohms and may be balanced or unbalanced as required, simply by method of connection, so that it is readily hooked up to whatever three-channel amplifiers are available. The power supply unit provided for the Integrator also includes provision for four independently controlled photocell voltages, enabling the unit to be used also for aligning the outputs of up to four projectors (see *Figure 5*).

In operation Perspecta sound again is simple. It is entirely compatible with all existing soundtracks and no complicated switching is required to change over from a film employing a regular soundtrack to one employing Perspecta sound. The automatic switching circuit of the Integrator takes care of this automatically.

Calibration of the Integrator ready for presentation is achieved simply by means of a calibration reel with a sequence of adjustments clearly outlined in the instruction manual. These adjustments are extremely easy to perform, and once set up they will require little further attention unless changes are made later in the installation.

Maintenance of the unit is also quite elementary, because the circuit has been simplified down to an absolute minimum. There are no superfluous components pro-

(Continued on page 34)



# Anamorphic versus Cropping in Wide-Screen Projection



Wide-screen came first as simple aperture-masking with short focal length objective lenses. Then CinemaScope introduced the compression-expansion method. Now comes VistaVision, employing both. This article compares basic factors in applying each.

By GIO GAGLIARDI

A LITTLE MORE than six months ago, CinemaScope was unveiled to the public, endowing the screen with new possibilities of drama, music and spectacle. Since then, many of us have been putting on the pressure to make installations for this process.

Now Paramount has adopted in VistaVision yet another method of increasing the size and relative width of the picture. Making its debut in the fall, VistaVision will allow a choice of picture aspect ratios, including the old standard, and further choice of reproducing a single optical track conventionally through one speaker system, or through a setup of three; while also offering the option of an anamorphic print employing a technique of compression-expansion fundamentally different from that of CinemaScope.

No matter how much some motion picture engineers like to see various methods developed and put to the test to determine eventually what is best, the average exhibitor and his staff, including his technical people who have to cope with the practical problems of equipment selection, installation and operation, find themselves sometimes longing for the "good (?) old days" when the film business was simpler. We know, of course, there would be nothing really gained by that now. But the pursuit of technical progress has arrived at a stage at which it should be of good purpose to examine what has been brought forth so far.

First of all let us consider the picture as it is presented on the screen. We are all familiar with the picture sizes and the old aspect ratio of approximately *four wide by three high*. During the silent and the

disk sound days this was exactly true. But when sound on disk was abandoned, and the optical film track became standard, a universal positive picture film frame .903" wide by .612" high was adopted.

With this picture frame size it was possible to use a projector aperture plate with an aperture size of .825" wide by .600" high. This has been standard for

many years. With this projection aperture, a picture could be projected on the screen having an aspect ratio of *four wide to three high*, or 1.33/1 even when it might have been necessary to remove a keystone effect with vertical picture masking.

About a year ago, in an effort to create a significant change in the appearance of the picture in the indoor theatre, a movement to enlarge and widen the screen image began. Paramount gave this desire great impetus by urging the showing of "Shane" with large picture sizes; and in order to prevent exaggerated heights, they filmed this picture for safe projection at an aspect ratio of 1.66/1.

Now since the *width of the film frame* could not be enlarged without changing the 35mm film stock, it was evident that the *width of the projection aperture* must remain at .825", and that the *height of*

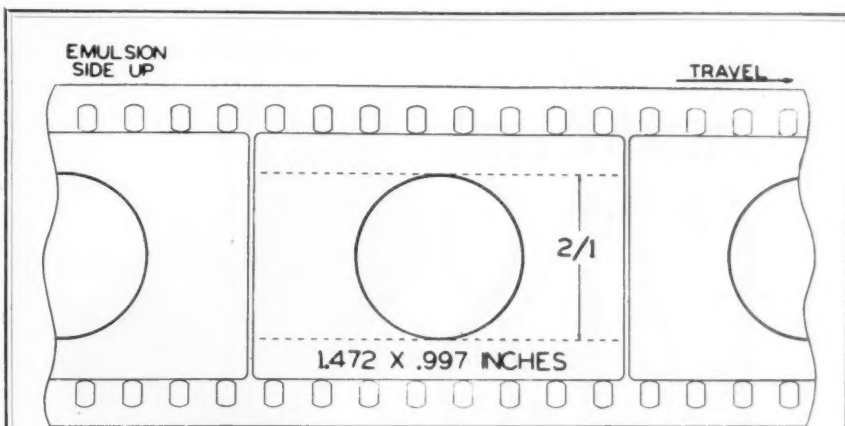


FIGURE 1—VistaVision horizontal large image negative. See text.

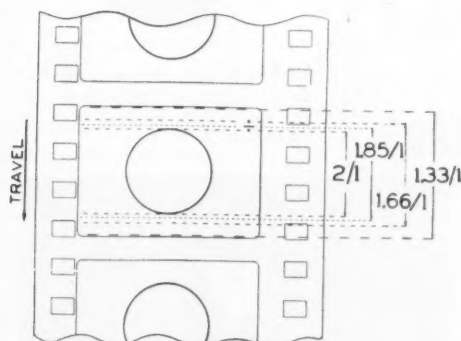


FIGURE 2—VistaVision standard print.

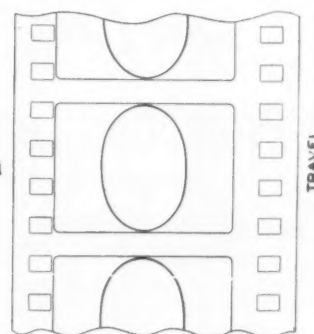


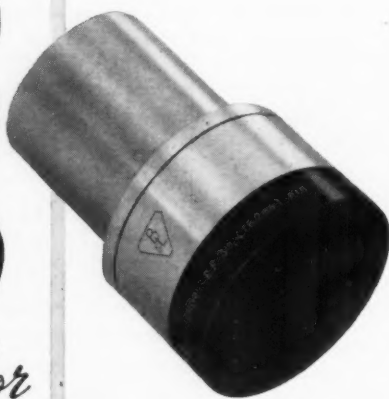
FIGURE 3—Squeezed release print

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the aperture must be reduced to about .496". This procedure made the film area being projected considerably smaller; that reduction has become known as "cropping."

This new relative width made it somewhat easier to fit larger and larger pictures into most of the proscenium arches of our theatres. It was noted in many instances that aspect ratios of 1.75/1, 1.85/1, and 2/1 might even be better suited to many auditoriums. The photographic area on the film was "cropped" at top and bottom by using projection aperture plates with openings of less height, then the remainder of the film area was enlarged to great sizes on the screen by using lenses that were of relatively short focal length.

#### **LIMITATIONS OF WIDTH**

Up to the present this system of increasing picture width and area has been limited by several fundamental factors, as follows:

*First:* The composition of the subjects on the pictures had been mostly arranged for 1.33/1 ratios, therefore excessive "cropping" of the top and bottom of the picture frame caused some ludicrous chopping of feet and heads in some scenes. Remember that to obtain a 2/1 aspect ratio, the height of the film aperture must be reduced from .600" to .412 inches.

*Second:* The tremendous magnification of the film frame required often produced poor detail, poor resolution, color graininess, and lack of picture depth. These conditions were further aggravated by the new short focal length lenses which, because of their great speed, have shallow depth of focus and a greater amount of aberration.

*Third:* By "cropping" the film area, and enlarging the picture area to such great extents, not only is the *total light on the whole screen* cut down (by as much as 33%), the *light intensity per unit area of screen surface* is also cut—as much as 75%. This latter effect tends to spoil picture contrast and color quality.

To remedy these conditions, larger projection lamps and heavier d.c. supplies have had to be installed. The new metallic surfaced screens help considerably in reinforcing the light reflectivity from the screen, but they introduced another difficulty—poor light distribution in some sections of the seating areas, and relatively high costs for screen equipment and maintenance.

Just about the time the exhibitor was beginning to deal with the problems involved in projecting bigger and wider pictures, a new projection and sound reproducing process was presented to him for trial and approval. CinemaScope was first submitted by 20th Century-Fox as a completely new system for anamorphic

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Sincerely yours,  
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projection and for four-channel stereophonic sound.

It has been admitted by practically every authority that in order to produce scenes and action realistically, the picture on the screen should approach the angle of peripheral vision as closely as practicable. This condition would eliminate distracting theatre architectural shapes and walls from the line of vision.

Cinerama has approached this condition probably as closely as possible, at least for a sizable percentage of the audience. The human eyes view a scene through a horizontal angle of almost 180 degrees. The three lenses of the Cinerama camera look at a scene through an angle of 146 degrees. CinemaScope, with its 2/1 anamorphic compression, covers an effective angle of 84 degrees horizontally. The new VistaVision large negative process covers an angle of 76 degrees. These horizontal angles as viewed by the different systems are shown roughly in Figure 4. The effective negative width is given, and all photographic lenses are assumed to be approximately 24 to 27 millimeters in focal length.

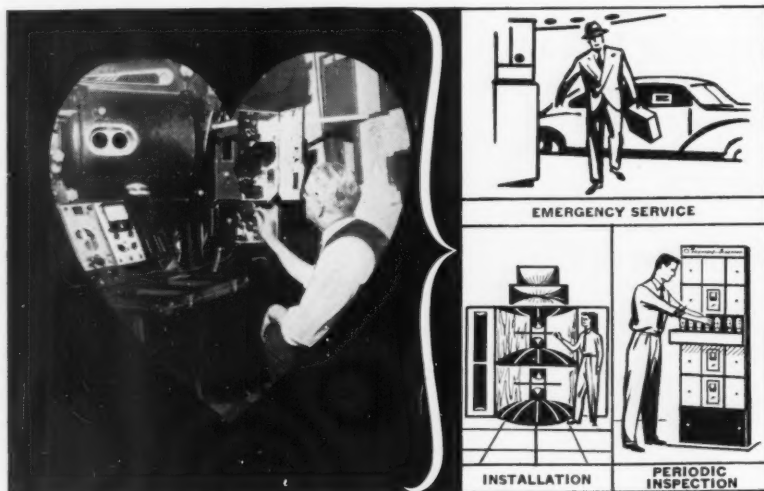
#### CINEMASCOPE'S DIMENSIONS

The aperture dimensions for the CinemaScope picture are .912" wide by .715" high, giving a considerably larger area of film to be projected. Since the *horizontal dimensions* of this aperture are expanded by the anamorphic attachment at a ratio of 2 to 1, the actual effective aperture dimensions become 1.824" by .715". These values provide a picture on the screen that has an aspect ratio of 2.55/1.

In order to obtain these new film frame dimensions and to accommodate the four magnetic tracks used for stereophonic sound reproduction, CinemaScope redesigned the standard 35mm film by decreasing the size of the film sprocket holes and relocating the hole centerlines a slight amount. These changes require the replacement of all sprockets, certain rollers, and guide parts in all projector and soundheads where CinemaScope film is to be run. In addition to this, new projection lenses generally were found to be necessary, and anamorphic attachments, adaptors and aperture plates are required.

The VistaVision system uses a very much larger negative aperture area in the photographic process. Special cameras have standard negative film running in a *horizontal* direction and use a larger section—eight sprocket holes long—for each exposure. With standard 24mm photographic lenses, the negative camera aperture is 1.472" wide by .997" high.

Objects photographed on this negative are in standard proportions (*no anamorphic compression is used in cinematography*). From this large negative two types of Technicolor matrices are made by opti-



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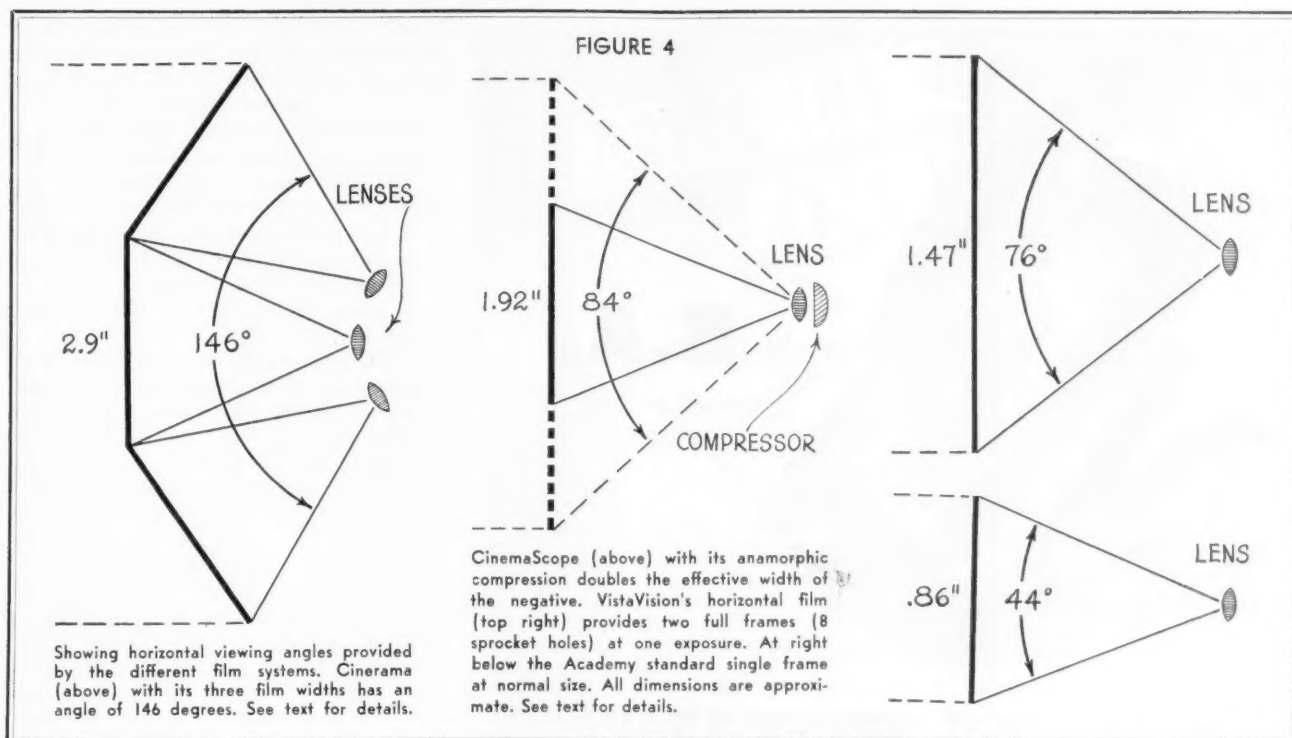
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cally reducing the large negative to a standard size positive film.

Sketches provided by Loren Ryder in an article in BETTER THEATRES (April issue)

are shown in Figures 1, 2 and 3. Figure 1 indicates the large negative film area used in the camera. Figure 2 shows the directly proportioned optical reduction of the nega-

tive print to one type matrix. Here the full area of the negative was reduced optically to fit a standard film frame.

Figure 3 demonstrates the reduction of



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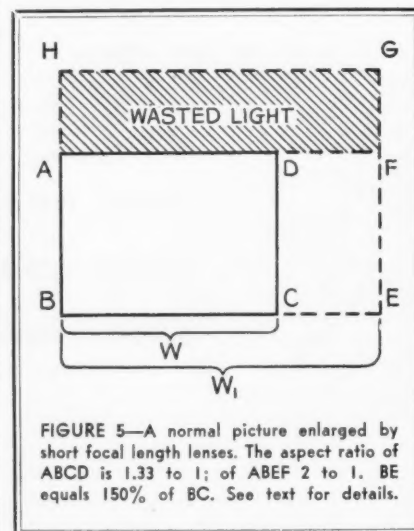
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only a portion of the area of the negative (included between the two horizontal lines) to fit a standard film frame. Here, however, for the optical reduction, an anamorphic, or squeeze, lens was used to give a horizontal compression of 1.5/1. This second matrix then contains the area of the negative which has been "cropped" at top and bottom and then compressed laterally in the printing. With these two matrices two types of release prints can be made, which will look like Figures 2 and 3.

Theatres which are not equipped, or do not desire, to use anamorphic attachments, can project the first type of release print. With this print, any aspect ratio may be obtained on the screen by using, in the manner previously cited, specially sized aperture plates and different focal length lenses in the projectors. Since standard film is used with one optical sound track, the projection aperture can be .825" wide and of the proper height to produce the required aspect ratio on the screen.

This change can only be produced by "cropping" the top and bottom of the pic-



ture frame, but in this instance no trouble is expected since the picture has been composed for a normal ratio of 1.66 to 1 and plenty of head room has been allowed. For this reason it is expected that the top and bottom of the picture may be cut to show ratios of 1.85/1, and even 2/1 without any trouble. In other words, the main action and principal part of the scene will be centered in the circle as shown in the sketches. The area above and below may be pared off without affecting the picture.

Theatres which wish to use the squeezed release prints will have to use anamorphic attachments with their projection lenses. These anamorphic attachments however are different from those used with CinemaScope. The CinemaScope attachments have an expansion of 2/1, while the Vista-

Vision film compression is only 1.5/1, therefore a CinemaScope attachment would expand the characters of VistaVision film out of their correct proportions.

It has been amply demonstrated, however, during the CinemaScope projection runs, that the use of good and efficient anamorphic attachments are superior to short focal length lenses in the conservation of light for the screen.

A look at Figures 5 and 6 should make apparent the reason.

Let us assume that a theatre has a present picture size and shape *A-B-C-D*, as shown in Figure 5. The aspect ratio for *A-B-C-D* is 1.33/1. It is desired to change the aspect ratio to 2/1 and increase the width of the picture by 50%. What light should we get at the center of the new picture, compared with what we had before?

If we use the proper shorter focal length lenses as shown in Figure 5, the width of the picture will be increased to *B-E*, and the height to *B-H*. The area of the new picture *H-B-E-G* is 2.25 times greater, therefore the light at its center could be only 44% of the original. But we could only use a picture equal to *A-B-E-F* in order to maintain an aspect ratio of 2/1, so we would have to crop the aperture and we would waste about 33% of the total light.

If, as shown in Figure 6, we use an anamorphic attachment with a lateral expansion ratio of 1.5/1, then we would not lose any of the total light, and the light intensity at the center of the new picture *A-B-E-F* would be 67% of the original. If we can assume a loss of 15% in the anamorphic attachment, then the center

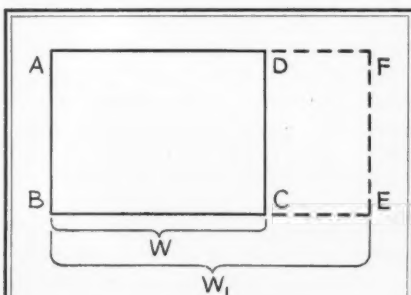


FIGURE 6—Squeezed picture enlarged by using anamorphic attachments on projection lens. The aspect ratio of ABCD is 1.33 to 1; of ABDE, 2 to 1. BE equals 150% of BC. See text for details.

brightness of the new picture should be about 57% of its original brightness on *A-B-C-D*.

If it is desired to produce a 2/1 aspect ratio, as with VistaVision, it can be seen from the above reasoning that by using a squeeze print and a good set of anamorphic

(Continued on page 81)

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# New Theatre with Wide-Screen For a Small Canadian Town



The new 468-seat Cinema theatre in Swift Current, Saskatchewan, owned by Frontier Enterprises, Ltd., which also operates a drive-in theatre there. The town is in the southwestern part of the province, not far from the U. S. border at Montana and has a population of 7500. The theatre architects: Rule, Wynn & Rule, Calgary, Alberta

**FRONT AND LOBBY:** Constructed of Roman brick and reinforced concrete, the Cinema theatre is located on a corner, one block off the main downtown intersection of Swift Current. The building also houses two large commercial offices on the second floor of the building's west side, which are reached through a door of plate glass and aluminum (see above). The manager's offices are on the ground level on the far west side and are also approached through this door. The main entrance to the theatre faces at an angle to the corner. The marquee carries two-line Adler attraction panels and mounts two "Cinema" channeled-neon name signs (not shown in photo). Two pairs of plate glass doors lead directly into the outer lobby, on the left side of which is the inside box-office. Adjacent to the latter is a refreshment stand. The patron then proceeds from this point to a long corridor running the length of the auditorium, which is entered from archways at either side. The men's and women's rest rooms are adjacent to these two archways at opposite ends of the corridor (one end of it is visible at left). The wall between the archways forms the rear of a "party room" and a "cry room." The walls in the lobby areas are covered with "Fabron," a fire-resistant plastic coated fabric in a geometric pattern. The floor is of Jaspe linoleum tile featuring a dark brown field with grey stripes and large yellow squares. The glass-covered recessed wall case at left is for coming attraction promotion.

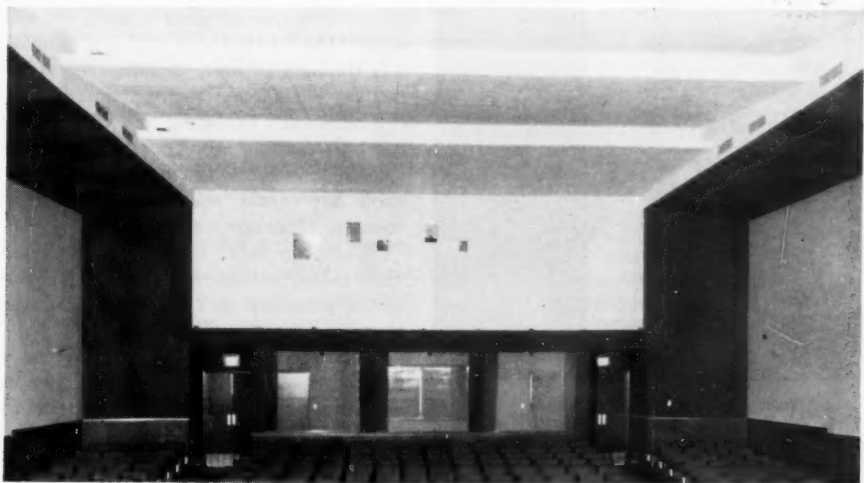


**PARTY AND CRY ROOMS:** In the rear of the auditorium, entered through separate doors off the outer lobby, are the cry room and the party room (shown at far right). These rooms have soundproof plate glass windows and are equipped with speakers. The display showcase in the lobby is accessible from the party room.





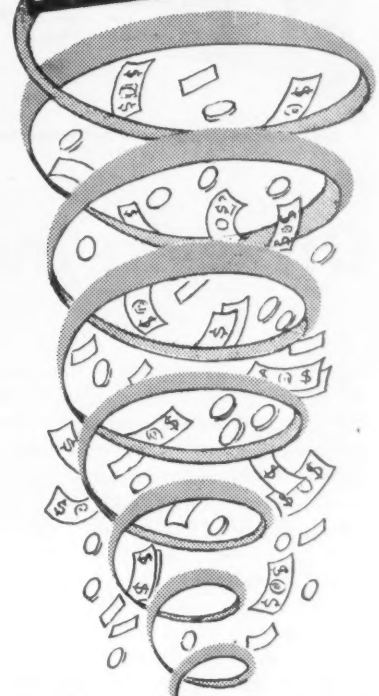
**THE AUDITORIUM:** The auditorium of the Cinema seats 468 in a three-bank, two-aisle plan with the center section containing 22 rows of 14 seats each, and the two sides having 20 rows of four seats each. The chairs are Douglas upholstered in dark green. The concrete floor is a bowl type (forward pitch upward). The concrete was poured in two layers, the top coat, 1½ inches thick, containing an integral green coloring agent. The aisle carpeting is a Crossley, 36 inches wide, laid over ¼-inch spong rubber and recessed in a well formed in the concrete to the exact depth of the carpet. The side walls of the auditorium above the wainscoting are finished with acoustic plaster painted. The wainscoting has been covered with a vinyl plastic-coated sailcloth known as "Permon," which gives the appearance of mahogany panelling. It is cemented with a special adhesive to plywood sheathing and topped by a decorative molding. The ceiling and rear wall are covered with acoustic tile, and lighting trough run across the ceiling from side to side at regular intervals. Electrical outlets visible on the side walls are for decorative lighting panels to be installed at a future date. Extending the full length of the auditorium from front to back is a soffit panelled in Weldtex striated plywood, patterned in a large alternative square arrangement and concealing the duct work. The theatre has a curved Williams screen, which is 31½ feet wide, and masking and curtains designed to permit a change in the picture size at will. The curtains were especially woven in a horizontal stripe design embodying the auditorium and lobby colors, dark brown, yellow and white, with a wide band of Lurex gold metallic thread. Projectors, arc lamps, sound equipment and rectifiers are Ballantyne and the rewinds are Golde. The booth is 10 by 20 feet. The theatre is air-conditioned throughout with equipment installed in the basement. Seating, floor and wall coverings, and interior decoration schemes were provided by Robert Simpson Western, Ltd., Contract Division, Regina, Sask.



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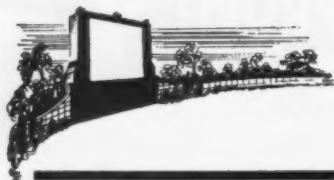
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# The Drive-in ..



★ A Department Conducted by **WILFRED P. SMITH**



... for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

## Drive-In Insurance Needs

BECAUSE OF the many constant hazards involved in the operation of a drive-in theatre, it would be folly on the part of an owner to neglect the importance of insurance. Even if he never had a claim, he would have peace of mind. This is far better than to experience a sudden harsh blow which fortune may deal him—even so seriously that should he not be properly insured, he would possibly find himself wiped out financially should the claim be very large with him having to bear the entire loss himself.

At the recent Allied drive-in convention in Cincinnati, I met J. G. Wallens, general manager of A. Yarchin & Co. of Boston, Mass., and it was his remarks about the tremendous premiums paid by drive-in owners in excess of \$15,000,000 per year

that sent me delving into the subject of insurance. Mr. Wallens further stated that within the next five years the premiums paid would exceed \$20,000,000.

This figure further raised my curiosity as to why. Only because there would be more drive-ins, or because the present rating system would proceed, mysteriously cloaked with uncertainty, because of lack of experience? If after 20 years of drive-in operation a most comprehensive program cannot be set up by the National Rating Bureau, would it not appear logical to have COMPO brought into the picture? I feel confident that with such interest in the matter, providing methodical research, drive-ins would come in for fabulous savings compared with a nominal extra assessment of drive-in owners by COMPO.

As business men we realize that insurance companies can exist only when they know the hazards involved in the operation of a drive-in. Because of the nature of the business, it is not altogether unreasonable to state that hundreds of agents who write the policies, and the officers of the National Rating Bureau, do not have the least idea of what a drive-in theatre is about. I would say that the insurance boys are eating high on the hog and that our exhibitor groups should engage the competent services of leaders in the industry to seek out a fair setup of rate schedules and premium payments on policies covering the vast establishment of drive-in theatres throughout the country.

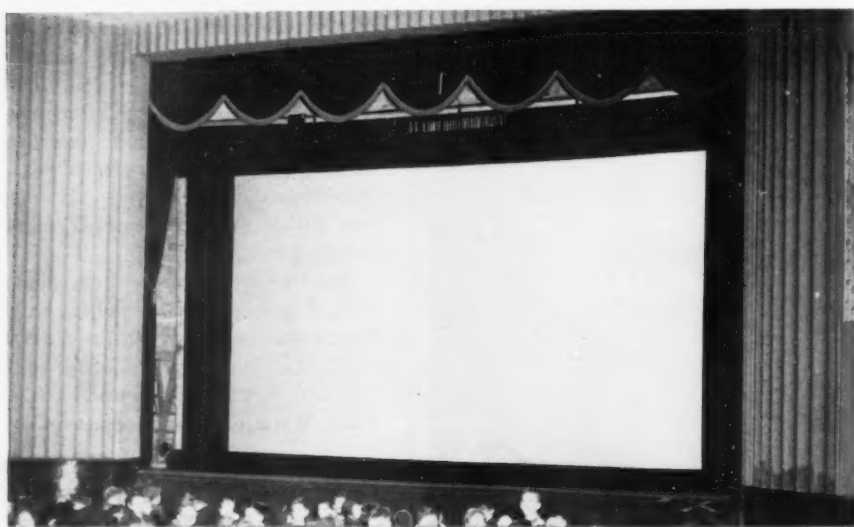
### RATING SCREEN TOWERS

During the past few weeks I have spent many hours with agents representing the biggest insurance companies in the nation. They were very meagerly informed when it came to discussing the reasons for higher rates in a drive-in. One of the elements of the property of great concern to each agent (and I talked with each individually) was the screen tower. Because they do not realize that these structures are designed by professional engineers, and erected with much precaution, they appear to be of the opinion that our screen towers topple over every day of the week somewhere in the country. One agent said to me:

"Come on now, Smith, tell the truth. How many times have you had to put your screen structure back up in place during the past four years?"

That pretty well indicates the trend of thinking in analyzing the conditions upon which to base an insurance rate schedule for drive-ins.

Well, of course, my screen tower is



As we said last month, we have gone wide-screen at our enclosed house in Denville, N. J., as well as at the Garden Auto-Torium at Ledgewood. Here is the new screen, a Walker "H.L." 29½ x 16½ feet. We formerly had Walker "white" with a 16-foot picture. The auditorium has a maximum width of 50 feet and seats 700. Lamps are Peerless using 8mm and 7mm trim at 60 amps.—W. P. S.

standing exactly as it was erected four years ago, as is every other screen in the state of New Jersey. And we have had storms of almost hurricane proportions during recent years. How many screen towers in Florida have failed to withstand "the big blows" there year after year?

#### PREMIUM CHART

Weeks ago I started to set up a chart of premium payments on policies covering what I am going to suggest in the coming paragraphs. Upon investigating further, I found out that it would not be factual enough, and might be even misleading. The reason? Rates change from town to town, state to state. Yes, rate setting is a "toughie" and will require plenty of intelligent research for drive-ins.

Be that as it may, we nevertheless must have insurance as cheaply as possible. In the opinion of the writer, after consulting with reputable agents, the following, besides fire, are the basic requirements that you must have:

1. *Public Liability.*
2. *Personal Liability.*
3. *Automobile* — ownership and non-ownership (in event employee is permitted to drive your vehicle.)
4. *Workmen's Compensation.*
5. *Blanket Position* (bond) for *Fidelity* (comprehensive dishonesty, destruction and disappearance).
6. *Money and Securities.*

Of the six important basic insurance policies listed above, Number 5 is probably the one we are in constant contact with as drive-in operators on an hourly basis in the conduct of our business.

What is meant by employee coverage is fraudulent or dishonest acts committed anywhere by any of the employees acting alone, or in collusion with others, including loss of money and securities and other property through any such acts of any of the employees, and including that part of any inventory shortage which the insured shall conclusively prove to have been caused by the fraud or dishonesty of any of the employees.

Coverage within the premises means (1) loss of money and securities occurring on premises and caused by their actual destruction or disappearance; and (2) of other property or damage thereto (except by fire) caused by robbery or safe burglary or attempt thereat.

Coverage outside the premises means insurance of an act occurring beyond the property caused by the actual destruction or wrongful taking of valuables while being conveyed by a messenger, and (2) of other property loss or damage thereto caused by robbery or attempt thereat outside the premises while such property valuables are being conveyed by a messenger (*plainly meaning night deposit*).

BETTER THEATRES SECTION

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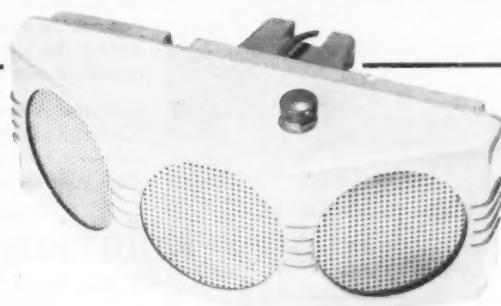
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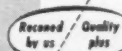
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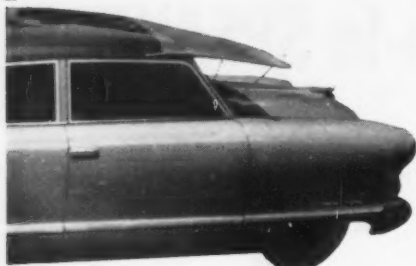


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## The Perspecta Sound System

(Continued from page 22)

vided to give what may be described as luxury facilities, but which may provide further liability for failure. This results in a unit of good accessibility for maintenance purposes. The system is comparatively easy to understand once the principle has been grasped, and the Integrator unit is laid out in such a way that the components involved may be readily identified with the function they serve. This fact, in conjunction with adequate maintenance instructions, makes for simplicity of maintenance procedure.

The advantage of the automatic switching arrangement will be readily appreciated for providing versatility in presentation of program material, because it eliminates necessity to make a number of changeovers simultaneously whenever the type of film being presented changes. The projectionist makes the changeover in the way he always has.

If a Perspecta soundtrack is played on existing equipment, the sound comes over as regular single-channel sound. Without any special filtering, the control frequencies are completely inaudible on any existing theatre system. To summarize, any kind of film may be played through a Perspecta sound unit installation and the presentation will automatically be correct; and at the same time any Perspecta sound film can be played in any standard projection equipment and its presentation will be equal to normal one-channel sound presentation in that theatre.

The practical aspect of stereophonic presentation in a reasonable size theatre was discussed earlier in this article. Further to this, there are certain disadvantages of multiple-track stereophonic systems. Most important of these, probably, is the signal-to-noise problem. Due to the fact that in multitrack systems, the sound intelligence has to be compressed into a smaller space for each individual track, the background noise is inherently higher. As each sound track is simultaneously fed to its own channel, the background noise from any individual soundtrack operating at low level, compared with other channels, will become evident.

[Mr. Norman H. Crowhurst is a consulting engineer born in England. He has a number of technical diplomas in math, economics and electrical engineering and has contributed articles to a number of technical publications. In 1953 he was appointed project engineer for the Fairchild Recording Equipment Company and was closely associated with Ray Crews, general manager of Fairchild, and C. Robert Fine, president of Fine Sound, Inc., in developing the Perspecta Integrator.—Ed.]

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# Better Projection

A Department on PROJECTION & SOUND

## Adapting CinemaScope to Various Field Conditions

Projector models, projection room characteristics, and similar circumstances must be considered in providing for CinemaScope presentation.

In this article an engineer in charge of many installations offers advice.

By CHARLES L. FISH

IT IS important for those engaged in the installation of projection equipment, as at present, especially as regards CinemaScope and wide screen, to prepare a survey of a theatre's present equipment intelligently, so that no errors be made in the ordering of equipment to be installed, or to replace the present equipment or parts.

There are in use older types of projectors which are not equipped with removable aperture plates, which could be overlooked; or an additional anamorphic lens attachment support may be necessary, as in the case of the older models of projectors. There is further possibility that film traps would not be suitable to further use, or would require modification, if used. This would include valve rollers, especially when a magnetic soundhead is installed and 24-inch upper magazines are part of the equipment.

The lenses to be replaced, or changed for another focal length, should be of a type made for the lens mount of the particular mechanism installed. Most of the installations require three sets of lenses. These lenses should be easily interchangeable with proper share tube length, if necessary, with clamping rings included.

Intermittant movements for some types of projectors should be available with the CinemaScope sprockets already installed rather than to attempt this conversion in the field. (The supply dealer should make this CinemaScope sprocket change in advance of the installation, supplying the

theatre with loan movements in the meantime.)

The distance from the projectors to front wall of projection room is important in CinemaScope installations.

Do the present arc lamps, rectifiers, generators, etc., need replacing? This is important for good projection results. Larger pictures require more illumination, of course; and this is especially true when the greater width is got merely by reducing the aperture height, instead of by anamorphic lenses.

It may also be found that, because of the increased width, the projection ports need to be enlarged. When this is found necessary, one must be certain that the splay of the ports is adequate.


There are those and many other items to check, and *all* should be included in a *complete* theatre survey before actually starting an installation for wide-screen projection.

To the projectionist who is not familiar with the new aspect ratios of aperture plates, CinemaScope lenses, anamorphic lens attachments, etc., the foregoing information may be of some aid, if only to acquaint him with the additional work involved in the projection of CinemaScope and other wide-screen pictures.

There is one very necessary change, or improvement, that should be undertaken by the *manufacturers* of projection equipment. This change is very important to the proper projection of motion pictures when changing from optical track to magnetic track (or CinemaScope) sound. This improvement should be made in the present projector bases, regardless of type.

The present bases should be redesigned

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65-75	9x14	544C	7x9	545C
75-80	9x14	544C	8x9	545C
75-90	9x20	552-09	5/16x9	557C
90-115	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-160	13.6x22	553	1/2x9	555C
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to allow a more accurate and instantaneous movement of them for centering the projected picture on the screen when changing from standard frame to CinemaScope projection and back again, and for fast and accurate interchangeability of different sizes of lenses.

As a suggestion, bases designed and built on the principle of the naval gun mount, with hand wheels and cranks, with micrometer scales for fast reading, and horizontal and vertical adjustments, would eliminate the work, as at present, of moving heavy bases, and the vertical adjustments now necessary when changing between CinemaScope and other prints with all of these changes coming during a daily screening.

### LENS MOUNTS

(1) Lens mounts with clamping devices, located inside and outside the projector, are adequate for the support of both Series I and Series II anamorphic lens attachments. No additional support is required, unless a 4-inch diameter lens is used with the anamorphic attachment.

The older models of projectors will require an additional support installed on the front of the projector (outside); and when this support is installed, the lens units should be carefully checked for fit, as this particular type of support will re-

quire redrilling and relocating. The locating rings for this unit will require alterations.

(2) Another type of support bracket clamps the anamorphic attachment and is in turn supported by a rod attached to the front of projector. This clamping device slides on the support rod and prevents the anamorphic attachment from being turned on its axis. *This unit replaces the locating rings required with other types of anamorphic lens supports (see below).*

### LOCATING RINGS

In addition to the lens locking device provided with the lens mount as a unit, another locating clamping ring is necessary to keep the lens in focus when the lens is removed and replaced with other lenses of different sizes. *This locating ring on the anamorphic lens attachment and regular lens, when used as a unit, has another important function. It is used when inserted over the stationary stud on the lens mount to keep the lenses from being turned or twisted on its axis (see paragraph 2).*

The anamorphic lens attachment, when installed properly, *must*, after being removed, be replaced in the *exact* location as originally inserted in the lens mount. The locating stud and the hole in the locating ring are for this purpose.

The locating rings used on the anamorphic lens attachment are of a different diameter, depending on the series of anamorphic lens attachments. On some makes of lenses, using adapters, the locating rings are attached to the anamorphic lens barrel; for lenses of other manufacture, the standard locating rings are used and attached to the regular projection lenses.

The holes in the locating rings, as referred to, are too large for the locating stud, so care should be taken that when installing the lenses, the lenses should be turned (does not apply to type discussed in paragraph 2) so that the locating ring hole (*inside*) should bear against one side of the stud when the vertical lines appear vertical in using the target film test. (Directions for adjusting attachments are included in the lens shipment of CinemaScope anamorphic lenses.)

### APERTURE PLATES

Thus far, the most used aspect ratio for wide-screen projection (other than for CinemaScope productions) has been 1.66/1 (aperture 0.825" x 0.497"). This size of aperture does not decrease the efficiency of the screen illumination system to any great extent, as the larger ratios do; nor does it cut off too much of the picture height of standard aperture (0.825" x 0.600").

The film releases in the 1.75/1 ratio

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(aperture 0.825" x 0.471") and the 1.85/1 ratio (aperture 0.825" x 0.446") require movable masking, or different lens sizes, or both in many theatres.

It is to be noted, in reference to screen illumination, that the new specular (aluminum) screens have very high reflectivity. One make of screen has as high as 91%. In projecting a CinemaScope picture with this type of screen, and with a picture width of 30 feet or more, and pulling 60 amperes at the arc, the illumination in most cases is satisfactory (aperture 0.912" x 0.715").

The best setup for CinemaScope and other wide-screen presentations, is to figure the height for both the non-anamorphic and the CinemaScope pictures the same, so that the height of the masking remains stationary. This cannot always be accomplished, however, due to physical limitations of stage and screen width. Consider, for instance, a narrow stage where the CinemaScope picture size is 30 feet, 4 inches by 11 feet, 9 inches, at a projection throw of 100 feet, and where other pictures are 25 by 15 feet, using a 1.66/1 aperture. The difference in height here is slightly over 3 feet.

#### ADJUSTABLE TOP MASKING

In a case like this, the top masking will have to be adjustable and must be raised or lowered for each aperture change. Also, the angle of projection must be changed and the bases moved to center the picture on the screen.

In many theatres, the moving of the upper masking is not feasible. Suppose in this theatre we had a stage that would enable us to have a CinemaScope picture 38 feet, 4 inches by 15 feet, 1 inch; we can still use the 1.66/1 aperture and obtain a large picture 25 by 15 feet. The filing of the aperture for height would be very slight to obtain the same height as that of the CinemaScope picture. The height of both pictures being the same, there would be no reason for changing the angle of projection; but the bases would have to be moved horizontally (see paragraph 1 above under Lens Mounts).

Now if we wish to increase the width of the non-anamorphic picture 2 feet without adding to the height, the picture wanted will be 27 by 15 feet. An undersized aperture at 1.66/1 is then used with a change in lense size, and the aperture plate is filed to fit the height and width.

Most theatres desire a picture with this method almost the size of the picture projected for a CinemaScope production. With lenses of very short focal length as in the case of a relatively short projection throw, however, a problem of distortion is thus produced, especially in the screen image projected with smaller ratio proportions.

In most cases, curving the screen re-

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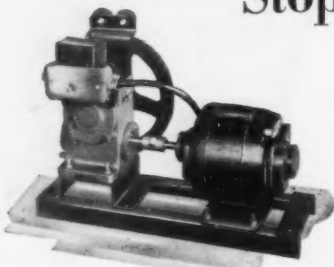


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quires use of an undersized aperture in all of our calculations so that the projected image will follow the masking and desired picture proportions exactly, with correction for keystone. Apertures 0.825-inch in width should not be filed so much to eliminate keystone as to allow the optical sound track to show. Any ratio can be obtained by filing from blanks, or apertures already with smaller ratios can be enlarged.

For projection of CinemaScope productions, it is necessary also to use the undersized apertures in order to file the plate for an aperture that follows the curvature in the proper ratio and fits the masking exactly, as well as to correct for keystone according to projection angle.

### REDUCING THE APERTURE

The CinemaScope aperture (0.715" x 0.912") should be reduced but slightly, if at all, as the frame lines of the picture will show on the left and right bottom, and at the center top of the screen. Flat CinemaScope pictures, if projected in this manner, use either the 0.650" x 0.850", or 0.715" x 0.912" apertures; also Keystone filing may over-run the magnetic tracks!

There have been some installations where the theatre owner wanted a CinemaScope picture which was not according to CinemaScope proportions—not as wide, proportionately, as high. In this case, an undersized CinemaScope aperture is used and filed to increase the height only.

### FILM TRAPS

Film traps designed for removable aperture plates 0.825-inch in width, used with optical sound prints, are designed so that the optical axis of the lens is directly in the center of these apertures. When using a CinemaScope aperture plate in this trap, the projected picture will favor the right side of the screen and will not be centered in the same manner as the 0.825 width aperture. As mentioned before, this necessitates moving the projector base each time the aperture and lens is changed. (One manufacturer has eliminated this by redesigning the film trap parts.) With the changes made necessary in projection equipment due to various wide-screen methods, perhaps we may see, in the not too distant future, the revolving lens turret come into our field!

[Charles L. Fish is projection engineer for the Capitol Theatre Supply Company of Boston, distributors for RCA equipment. He has charge of all equipment installations in New England where he is well-known in the theatre field. He has designed many of the drive-in theatre buildings in the New England territory. An electrical engineer, he installed sound equipment, in 1927-28, for the first sound picture shown in New England. During World War II, he was the resident electrical inspector for the U.S. Marines on radar, radio, fire control, ordinance, gyro compass, etc.]

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## Integrated Snack Bar Facilities for Speedy and Profitable Service

Successful methods of refreshment merchandising employed by the Modern Theatres circuit, Cleveland, Ohio, including stand location, placement and types of equipment, stock supplies, maintenance, display and promotion.

THE ELEMENTS involved in the successful operation of theatre refreshment stands are many and varied—ranging all the way from the actual location of the snack bar to purchasing practices and promotional techniques. While they may not have any immediately discernible relationship one to the other they nonetheless all *do* fit together. And they *must* be so integrated if the vending operation is to realize its full possibilities as a contributor to revenue.

That job of integration has been successfully achieved by the Modern Theatres circuit, operators of some 12 neighborhood theatres in Ohio from headquarters in Cleveland, whose refreshment policies are carried out under the direction of Raymond Essick. The circuit's theatres include the Ezella, Madison, Lorain-Fulton and Mayland in Cleveland; Berea, Berea; State and Galion, Galion; Parma, Parma; Beach



In most operations of the Modern circuit equipment is arranged as shown above at the Madison theatre in Cleveland. Separate glass-enclosed candy cases are placed on either side of the popcorn warmer. Manley popping machines are at the rear of the stand.

Cliffe, Rocky River; Vine, Willoughby and Medina, Medina.

It is an important policy of the circuit to make the manager of each theatre a partner in the refreshment business. He is made responsible for the stock and the sales and in turn he receives a commission on the net profits. In that way, Mr. Essick explains, each has a direct interest in the operation of the stand.

Major importance is placed by Mr. Essick on the appearance and location of the stand itself. All the circuit's stands have been tailored for the individual theatre in a style designed to "harmonize artistically and architecturally with the decor in each." Other design requirements are that "they shall attract customers both by eye appeal and convenience of approach."

Where possible the stand is placed in an

island just inside the foyer so that all incoming patrons must pass it on their way to the auditorium. Where this is not structurally practical, it is "spotlighted as a side-wall decorative feature."

In the circuit's Mayland theatre two refreshment stands are maintained—one in the lobby, the other in the foyer. At the latter a special service is offered—free coffee to patrons desiring it! This was achieved through a promotional tie-in with the local Nescafe representative.

In some of the theatres there is also a "Cold Bar," at which soft drinks and ice cream novelties are the only products sold.

Along with many other theatre operators Mr. Essick reports that popcorn is the merchandise providing the greatest profits. Originally the popping machine was placed in the front of the stand so that the actual popping operation could be used to stimulate sales. That practice has been discontinued, however, and warmers installed in all situations. The latter are usually placed in front of the stand now, and the popping machines have been moved to the rear of the stand.

Mr. Essick explains the change thus: "We have found that while the actual popping operation always is eye-appealing, whatever loss is sustained by moving it to the back of the stand is more than compensated for in speeded-up service and the consequent better returns. In addition, by preparing the corn slightly in advance of opening time and placing it in the warmers, less counter attendants are required." All the Modern theatres use the Manley "Stadium" type popper.

## PLACING EQUIPMENT

While placement of other equipment may vary somewhat from theatre to theatre, at most of the circuit's stands the warmer is put in front with two glass-enclosed candy cases on either side. Ice cream is sold over the counter from refrigerated cases behind the stands.

Refreshment stock supplies at Modern theatres are kept in a special room adjacent to the main stand. This room is usually about 12 by 16 feet and has refrigeration facilities. It is also equipped with special bins for storing candy. The stock rooms are kept under lock and key at all times, and supplies are removed from it only by the theatre manager.

It has been found that the amount of stock kept on hand is best kept at these levels: popcorn, six-week's supply; popcorn boxes, six-months; oil, three-months; and candy, two-weeks.

To insure that the stands are always clean the circuit has hired a regular maintenance and supervision crew responsible for daily cleaning and immediate repair of any damaged equipment.



In some theatres in the Modern circuit beverages and ice cream are sold at a separate stand away from the main one as at the Madison theatre, Cleveland. This one is also located in the lobby.

Theatres in the Modern circuit do not display competitive merchandise, and except for popcorn, do not push individual items, according to Mr. Essick. "We buy what is in our opinion the best merchandise and let it sell on its own merits," he explains. "By not duplicating merchandise, we eliminate indecision, often resulting in no sales, and we speed sales."

"As for display material," he adds, "we find any piece that moves to be most effective, such as a moving light or a moving pointer. Any type of animation attracts the eye and usually leads to sales. While we do not pressure-sell any particular item, we do make our greatest effort to sell popcorn where the greatest profit lies—and preferably buttered popcorn."

In addition sales are stimulated through special activities directed toward the children, such as placing passes in a few popcorn boxes. "About 70% of our refreshment customers are children," Mr. Essick reports, "so we try to attract them by various promotional stunts throughout the year. Women are our second best customers, with the men trailing."

## INTRODUCING NEW ITEMS

Occasionally the circuit introduces a new item at the snack stands, and it is backed by special promotional efforts designed to give it a fair chance to prove its drawing power. Recently frankfurters were introduced and they are prepared in rotisseries at the stands. In addition film trailers have been employed to boost sales.

All candy displays are rearranged weekly. At that time all the stock is removed from the cases, which are thoroughly cleaned. The candy is placed on three levels, with the higher-priced (25c) items at the top. No merchandise is displayed on the counter itself in order to guard against handling and pilfering by theatre patrons.

Incidentally, Mr. Essick has found that the film program itself has a decided effect on the refreshment stand gross. During the run of "action" or "horror" films sales are excellent, he says. But "actionless" or "problem" pictures bring a reduction in snack purchases among the patrons of the circuit.

## Placing the Emphasis on Fresh Merchandise

THE FACT that merchandise available at the snack bar of the Paonia theatre in Paonia, Colo., is "always fresh" is emphasized in monthly program advertising by manager Francis Gill.

On the reverse side of the April program copy reads as follows: "4 reasons why you always get clean, fresh ice cream, frozen novelties and tasty candy bars at our fountain. 1: We buy in small quantities to insure you freshness. 2: Our reserve stock is kept under refrigeration to keep it from becoming stale, soft or sticky. 3: It is handed to you right from the freezer in the lobby in perfect condition. 4: Our girls make the best popcorn on the western slope. They are neat, polite and good looking."

figure conscious,  
fashion conscious...

[illegible]

Because Pepsi-Cola has kept up with this modern trend, it's more popular than ever. Cash in on the new popularity of today's Pepsi-Cola for more soft drink sales in your theatre.

For today's taste, today's living  
Pepsi-Cola is the light refreshment

There is a beautiful view to be seen from the  
well-known camp. The old mill  
and the woods are now  
to look at.

Almost everybody looks and feels more  
satisfied because almost  
everybody is more

Heaps, overcast land with dark  
-date. The shadows

That is the change which is  
equally kept in the

*Phyllanthus*

... You find it very interesting that  
... primary battle that we have seen  
... in the smaller world of the  
... the most

...the ...  
...the ...  
...the ...

*[Faint, illegible text]*

Pepsi-Cola  
refreshes  
without filling



# MERCHANDISE MART

★ news of products for the theatre  
refreshment service and their manufacturers

## Illuminated Display For the Snack Stand

AN ILLUMINATED and mobile display which can be placed on top of a drink dispenser or on the counter or back bar of the refreshment stand has been announced by the Pepsi-Cola Company, New York.

Catalogued as "Double Action Lamp FG-48," the display produces continuously changing color and light effects by means of a 100-watt bulb that shines through two heavy gauge acetate drums. The bulb projects the lines and colors of the drums upon an outer shade of white fibreglas. The sign is further identified with the words "Pepsi-Cola" on the surmounting button.

The display can be bolted either on a counter or to a wall, the company points out. Its overall height is 25 inches; the height to the top of the shade is 18 inches. Its width is 11 inches; depth, 13 inches. Other materials used in its construction include steel and solid wood.

## Premium Offer to Aid Canada Dry Drink Sales

A PROMOTIONAL scheme to boost sales of Canada Dry drinks in automatic vending machines whereby patrons are given a premium offer of a plastic alligator billfold has been announced by Canada Dry Ginger Ale, Inc., New York.

## Theatre Snack Sales Bring Tax Reduction

THE patrons of a Detroit theatre spend almost half as much for refreshment products as they do for admission to the theatre, and when owners Mr. and Mrs. Allen Kaffan proved that recently, they earned for themselves a 20% reduction in the tax assessment on their theatre!

Receipts for a typical weekday amounted to \$32.54 for admissions, the Kaffans showed a tax review board, while on the same day a total of \$14.45 was spent on refreshments. In addition receipts for a typical Sunday showed \$113.10 spent on admission, while snack sales accounted for an additional \$62.96.

The company is offering the billfold for 25c plus two Canada Dry imprinted paper cups, according to Allan Glazebrook, national syrup sales manager, who adds that the retail value of the billfold is 69c. Display cards featuring the premium offer have been prepared especially for posting on vending machines. (See photo on page 43.)

The mechanics of the offer have been worked out so that theatre operators need do nothing except post the display material at their machine locations. Customers who want the billfold simply mail two flattened

they'll stop for a drink...

## WHEN THEY SEE THE LIGHT!

SPACARB'S New "Rainbow Light" 8-Flavor Cup Drink Dispenser  
Gives You Full-Color Illumination That Attracts Customers . . .  
Yet Doesn't Distract Audiences!



Operators, please note: This new FULL COLOR illumination unit can be easily attached to current SPACARB models.

A flood of light pours through the smooth-surface, unbreakable Fibreglas in full color. It lights up the dispenser, yet doesn't throw disturbing rays elsewhere. Specifically designed for theaters, the SPACARB 8 has everything! The push-button selector serves eight popular carbonated and non-carbonated flavor variations... gives you maximum variety for maximum profits! No wonder the SPACARB 8 is the first choice of theaters everywhere.

Write or wire Dep't. 8 for full details.



**SPACARB, inc.**

America's Oldest Manufacturer of Automatic Beverage Dispensers

General Sales Office and Factory: 375 Fairfield Avenue, Stamford, Conn.  
Sales Representatives: Boston, Chicago, Dallas, Detroit, Kansas City, Kansas, Minneapolis, Mobile, Newark, N. J., New York City, Omaha, Philadelphia, Pittsburgh, San Diego, Seattle, Washington, D. C., Toronto, Canada

## Candy Bars by Box Big Seller in Islands

CANDY bars sold by the box are big business at the snack stand of the Center theatre in St. Thomas in the Virgin Islands, according to operator Erwin Gross. The inducement to buy in that quantity (24 bars to the box) is a free pass to an orchestra seat in the theatre, one of which is placed in each box!

This promotional stunt has two advantages, Mr. Gross points out, the first naturally being the increase in sales and profit at the stand. In addition it stimulates the box-office, as the pass is good only for the first show on Sunday, which means that the holder of the pass "comes out early enough to talk up the show for his friends who can still catch the two other performances that day."

The candy is manufactured by the Vibco Candy Service, which Mr. Gross also operates. The space on the reverse side of the passes is used to advertise bottled beverages, another product of the Vibco company.

paper cups and the money directly to the company. Pads of name-and-address slips are furnished with the display cards.

The new promotion is linked with the company's "Annie Oakley" television show



on which a similar premium offer is being made. This tie-in gives the scheme the benefit of heavy national advertising, it is pointed out.

## New Fountainette with Four Lever Action Pumps

THE ADDITION of a new fountainette, which features a newly designed pump with lever instead of plunger action, has been announced for its line of

BETTER THEATRES SECTION

world's finest  
over-the-counter  
popcorn machine!



with Twin Elevator Wells  
and Automatic Push-  
Button Seasoning Pump

### YEARS-AHEAD MONEY-MAKING FEATURES!

- Greater Warming Capacity—Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System, Thermostatically Controlled Keeps Corn Crisp and Fresh Always.
- Ample Working Space for Two Busy Attendants.
- Heated Seasoning Urn.
- All Metal Construction.
- Many Other Features.

The all-new CRETORS "Olympic" is a smooth, streamlined beauty, combining CRETORS' world-champion money-making power with over-the-counter service . . . No other popcorn machine has ever incorporated so many new features and innovations to help you make more money . . . There's a sleek, new, all-metal cabinet finished in gleaming enamel trimmed with stainless steel to give your concession more glamor and sales appeal . . . And there's a champion's Heart of Steel—an exclusive design, time-tested, steel kettle that outpops all others, according to independent side-by-side tests, and gives years of trouble-free service . . . Write for full details about this new machine today!

Other models available . . . also Warmer

CRETORS Corporation National Sales Offices • Popcorn Building • Nashville, Tenn.

WRITE TODAY!  
NO  
OBLIGATION!

CRETORS Corporation  
Box 1329-M,  
Nashville, Tenn.

Please rush full information about the new CRETORS "Olympic" Over-the-Counter Model popcorn machine

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

**The ONE popping oil  
that does  
EVERYTHING!  
popsit plus!**

the liquid seasoning with  
BUTTER-LIKE FLAVOR AND COLOR

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

**popsit plus!**

...pops  
corn, fries burgers,  
hot dogs, french fries  
... is always liquid ...  
comes in easy-to-use  
gallon can .. no  
waste.

Made by **C. F. SIMONIN'S SONS, INC.** Phila. 34, Pa.

**POPPING OIL SPECIALISTS TO THE NATION**

**serve COFFEE the Profitable E-Z WAY!**

**LESS LABOR**

**Plus LOWER COFFEE COST**

**Plus NO STALE OR WASTED COFFEE**

**Equals More Profit for You!**

No brewing required—YET you serve a BETTER cup of coffee with an E-Z WAY Coffeemaker for it's made fresh for each customer, using liquid coffee concentrate, frozen, or make your own (we tell you how). Never a coffee shortage during rush periods. A Drive-In Theatre natural! Each unit dispenses both coffee and hot water (separate spigots). Easily connected, saves time—no messy grounds, filter or urn to clean. Pays handsomely.

Call, Write or Wire

**Steel Products Co.**  
Cedar Rapids, Iowa



**ABOVE**—Automatic Push-Button Model dispenses a cup of coffee by pushing button.

**LEFT**—Continuous Flow Double Faucet Model, faucets operate like regular urn.

## YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 53.

fountain and food accessories by Helmeo, Inc., Chicago.

Designated "Model 224," the fountainette is constructed of satin finish stainless steel and is designed for precise tempera-

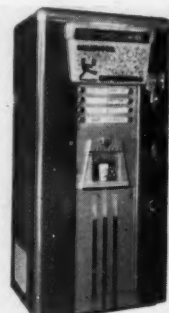


ture control in each compartment. It is equipped with four of the new pumps and four fruit wells for a large variety of topping service. The manufacturer states that the unit will fit all standard freezer cabinets.

## New Fibreglas Display For Drink Machines

DEVELOPMENT of a new fluorescent-lighted Fibreglas display sign for use on its cup vending machines is announced by Spacarb, Inc., New York. The back-lighting is in three colors to create a rainbow effect.

Extremely simple to install, the new display fits into the company's 1953 machines; it is pictured here as installed on the "Spacarb-8" model, which offers four carbonated drinks, two mixed drinks (such as cola and cherry or any fruit mixture) and two



non-carbonated drinks. The display is provided operators complete with metal back-



Stock the stars...

## Candy bars from MARS

in the big 10-cent  
sizes—96 count...With  
no price marking on  
the wrapper!

It seems you can hardly pick up a national magazine, switch on TV, or tune in the radio without seeing or hearing something about "candy bars from Mars."

So naturally candy eaters look for them.

And you're all set with famous twin Milky Ways and twin Snickers along with that toasted almond favorite, the Mars Bar.

Better be sure you have plenty of these Mars' stars in your showcase. America's most popular chocolate-covered candy bars are sure-fire box office. Order now for immediate shipment.

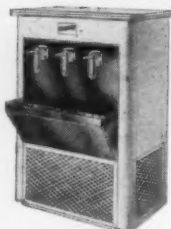


INCORPORATED  
2019 North Oak Park Avenue  
Chicago 35, Illinois

INTRODUCING the NEW 1954 Self-Contained  
100-Gallon Per Hour Capacity

## HEAVY DUTY "SODAMAKER"

Large Circuits  
Leading Drive-Ins  
All over U. S. and  
Canada are using  
"SODAMAKERS"  
with outstanding  
success and  
exceptional profits



- ★ Refrigerated Faucets
- ★ Fastest Constant Flow Pin-Point Carbonated Ice-Cold Drinks Without Ice
- ★ Can be had with Two or Three Flavors
- ★ Triples Your Profit with Less Floor Space
- ★ Reserve Ice Bank for Rush Drive-In Crowd

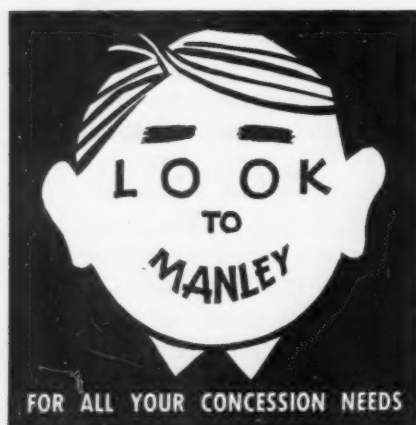
Write Today for Complete Information

**SUPERIOR REFRIGERATOR MFG. CO., INC.**  
822-824 Hodiament Avenue  
St. Louis 12, Mo.



**Nationally  
Advertised**

**HENRY HEIDE, INC. • NEW YORK N. Y.**



YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of **BETTER THEATRES** will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to **BETTER THEATRES SERVICE DEPARTMENT**, Rockefeller Center, New York.

ing and fluorescent tubes for installation.

The manufacturer states that this is the first time that a way has been discovered to adapt unbreakable Fibreglas to this display use. In working out the difficulties in so adapting it, the principal problem was to obtain colors that would not bleed or fade—and to do this at a cost low enough to be practical, it is also pointed out.

## Frozen Shrimp Rolls for Drive-In Snack Stands

FROZEN shrimp rolls, a food product for drive-in refreshment stands consisting of a mixture of vegetables and shrimp wrapped in a noodle jacket, are now being marketed by Flavo-Rite Foods, Inc., Bronx, New York. They are priced to sell at 30c each.

Trade-named the "Flavos Shrimp Rolls," the product requires but two minutes frying time, the manufacturer states, and may be held in a bun warmer prior to serving. Glassine bags designed for serving the food to patrons are also available from the company. The product can be stored in any ice cream or freezer locker.

### PROMOTIONAL MATERIAL

To promote the shrimp rolls the company will supply without charge a film trailer and plastic display signs to be used at the stand. It is reported that the item is now being sold in over 200 theatres in the East and that sales have been extremely good.

## Statesville Circuit Holds Snack Bar Sales Contest

REFRESHMENT stand attendants employed in the 16 theatres of the Statesville Theatre Corporation, Statesville, N. C., were given a chance to win a cash prize recently in a contest conducted by the circuit. The contest ran for eight weeks, and the results will soon be announced by R. E. Agle, general manager of the circuit.

Under the rules of the contest each refreshment department was given a quota based on its sales for the same period last year, with the prize going to the person achieving the biggest percentage over that quota. As Mr. Agle pointed out in an announcement sent to the sales personnel, they were competing "with no one but themselves—that is, their record for last year."

## New Counter Model of Juice Dispenser

A NEW MODEL (820-R) in its line of refrigerated juice dispensers equipped with an illuminated dome and cascades for counter display has been marketed by Majestic Enterprises, Ltd., Los Angeles. It is designed to dispense concentrates and syrups.

Adaptable to smaller operations, the unit is called the "Illuminated Cascade, Jr." It is 32 inches high and requires counter space 13½ by 14 inches. It has a capacity of approximately 6 gallons according to the manufacturer.



Frozen shrimp rolls made by Flavo-Rite Foods, Inc., are popular with patrons of the refreshment stand at the Massapequa drive-in at Massapequa, Long Island, N. Y. The drive-in has a station system of service. Note the plastic display sign above the stand which is provided free by the company.

# Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

## BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenue, Chicago.  
 Bireley's, 1127 North Mansfield, Los Angeles, Calif.  
 Canada Dry Ginger Ale, Incorporated, 100 Park Avenue, New York, N. Y.  
**COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.**  
**DAD'S ROOT BEER COMPANY, 2800 North Talman Avenue, Chicago 18, Ill. See page 49.**  
 Delaware Punch Company of America, San Antonio 6, Tex.  
 Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.  
 Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.  
 The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.  
 Green & Green, Inc., 2000 Providence, Houston, Tex.  
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.  
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.  
 Julien Company, 353 W. Grand Avenue, Chicago, Ill.  
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.  
 National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.  
 Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.  
 Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.  
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.  
 O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.  
 Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.  
**PEPSI-COLA COMPANY, 3 W. 57th Street, New York. See page 41.**  
 Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.  
 Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.  
 Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.  
 Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.  
 Seven-Up Company, 1316 Delmar, St. Louis, Mo.  
 Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.  
 The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.  
 Doctor Sweet's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.  
 Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.  
 James Vernor Company, 239 Woodward Avenue, Detroit, Mich.  
 The Welch Grape Juice Company, Westfield, N. Y.  
 Wonder Orange Company, 223 W. Erie, Chicago, Ill.

## BEVERAGE DISPENSERS

APCO, INC., 250 West 57th Street, New York 19, N. Y. (cup dispenser).  
 Automatic Syrup Company, 46-7 Vernon Blvd., Long Island City, N. Y.  
 Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.  
 Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).  
 Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).  
 C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.  
 Canada Dry Ginger Ale, Inc., 100 Park Avenue, New York 17, N. Y.  
 Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.  
 Carbonic Dispenser Co., Canfield, Ohio.  
 Coan Manufacturing Co., 2070 Helena, Madison, Wis. (cup dispenser).

## BETTER THEATRES SECTION

**COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.**  
 Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.  
**DAD'S ROOT BEER, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill. See page 49.**  
 Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.  
 Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.  
 The Fischman Company, 10th & Allegheny, Philadelphia, Pa.  
 Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).  
 Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.  
 Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.  
 W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.  
 Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.  
 Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).  
 Lyons Industries, 342 Madison Avenue, New York City.  
 Majestic Enterprises, Inc., Ltd., 999 Crenshaw Boulevard, Los Angeles, Calif.  
**MANLEY, INC., 1929 Wyandotte Street, Kansas City 8, Mo.**  
 Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).  
 Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.  
 Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.  
 Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.  
 Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.  
 Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.  
 Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.  
 S & S Products Company, P. O. Box 1047, Lima, Ohio.  
 Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.

## LIST OF BRAND NAMES

On page 49 are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.  
 Snively Vending & Sales Company, Winter Haven, Fla.  
**SPACARB, INC., 270 Madison Avenue, New York 16, N. Y. (cup dispenser). See page 42.**  
 Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.  
**STEEL PRODUCTS, INC., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee.) See page 44.**  
**SUPERIOR REFRIGERATOR COMPANY, 1605 Pine Street, St. Louis 3, Mo. (See page 46).**  
 Telecoin Corporation, 12 E. 44th St., New York City.  
 Uniflow Manufacturing Company, Erie, Pa.  
 Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).  
 John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

## CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.  
 Bachman Chocolate Manufacturing Company, Mount Joy, Pa.  
 Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.  
 Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.  
 A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.  
 Paul F. Beich Company, Bloomington, Ill.  
 E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.  
 Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.  
 Blum's, Inc., Polk & California Streets, San Francisco, Calif.  
 Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.  
 Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.  
 Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.  
 Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.  
 Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.  
 Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.  
 Charms Company, 601 Bangs Avenue, Asbury Park, N. J.  
 Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.  
 The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.  
 Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.  
 Cox Confection Company, East Boston, Mass.  
 The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.  
 Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.  
 Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.  
 Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.  
 Drake America Corporation, 20 East 50th Street, New York 22, N. Y.  
 The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.  
 F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.  
 Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.  
 Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.  
 Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.  
 D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.  
 H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.  
 Hawley & Hoops, Inc., 200 N. 12th St., Newark, N. J.  
**HENRY HEIDE, INCORPORATED, 311 Hudson Street, New York, N. Y. (See page 46)**

Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.  
M. J. Holloway Company, 308 West Ontario, Chicago 16, Ill.  
Hollywood Brands, Inc., Chestnut & Calumet, Centralia, Ill.  
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.  
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.  
Kimbrell Candy Company, 6545 W. Belmont, Chicago, Ill.  
Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.  
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.  
Kraft Foods Company, 500 North Penhaght, Newark, N. J., Chicago, Ill.  
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.  
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.  
Life Savers Corporation North Main Street, Port Chester, N. Y.  
Luden's, Inc., 200 North Eighth, Reading, Pa.  
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.  
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.  
McAfee Candy Company, Inc., Macon, Ga.  
**MARS, INCORPORATED, 2015 N. Oak Park Avenue, Chicago 35, Ill. See page 45.**  
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.  
Melster Candies, Cambridge, Wis.  
National Licorice Company, 106 John Street, Brooklyn, N. Y.  
Nestle's Chocolate Company, Main and William Street, White Plains, N. Y.  
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.  
Norris Candy Company, Atlanta, Ga.  
Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.  
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.  
Planters Nut & Chocolate Company, Suffolk, Va.  
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.  
Queen Anne Candy Company, Hammond, Ind.  
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.  
H. B. Reese Candy Company, Hershey, Pa.  
Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.  
Thomas D. Richardson Company, Atlantic and I. Philadelphia 34, Pa.  
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.  
Joseph A. Riggie Candy Company, 3704 W. North Avenue, Chicago, Ill.  
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.  
Schuttner Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.  
Sperry Candy Company, Milwaukee, Wis.  
Squirrel Brand Company, 1012 Boardman Street, Cambridge, Mass.  
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.  
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.  
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.  
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.  
James O. Welch Company, 810 Main, Cambridge, Mass.  
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.  
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.  
York Caramel, Box 1147, York, Pa.  
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

## CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.  
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.  
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.  
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.  
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.  
The Rowe Corporation, 31 East 17th Street, New York City.  
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.  
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

## CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.  
The Rowe Corporation, 31 East 17th Street, New York City.

## DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.

Confection Cabinet Corporation, 234 Central, Newark, N. J.  
**FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte Street, Kansas City 8, Mo. (steel sectional counters).**  
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.  
Indiana Cash Drawer Co., Shelbyville, Ind.  
**MASTER-KRAFT FIXTURE COMPANY, 434 North Front Street, Baltimore, Md.**  
**SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.**  
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.  
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

## FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).  
American Playground Devices Company, Anderson, Ind. (outdoor grills).  
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).  
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).  
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).  
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).  
Daleon Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).  
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).  
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).  
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.  
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).  
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).  
Hollywood Servicemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).  
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).  
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).  
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).  
**MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (frankfurter and bun steamer).**  
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).  
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).  
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).  
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.  
**STEEL PRODUCTS, INC., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer). See page 44.**  
**SUPURDISPLAY, INC., 3100 Wisconsin Tower Bldg., Milwaukee 3, Wis.**

## FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill. Gardena, Calif. (cabinets).  
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).  
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).  
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).  
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).  
Flavo-Rite Foods, Inc., 516 Westchester Avenue, Bronx, N. Y. (shrimp rolls).  
Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).  
Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).  
Meadors Manufacturing Company, Greenville, S. C. (biscuits).  
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).  
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).  
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).  
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).  
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).  
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).  
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).

## GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.  
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.  
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.  
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.  
Frank H. Flier Corporation, 10th & Somerville, Philadelphia 41, Pa.  
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

## ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).  
Automatic Canteen Co. of America, Merchandise Mart, cago 39, Ill. (ice cream freezers).  
Badger Vending Machine Company, 710 N. Plankinton, Milwaukee, Wis. (cup ice cream vendor).  
Craig Machine Company, Danvers, Mass. (ice cream vendor).  
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).  
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).  
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).  
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.  
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream).  
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).  
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).  
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers).  
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser).  
Port Morris Machine & Tool Company, 208 E. 135th St., New York City (soft ice cream and custard machine).  
Rowe Manufacturing Corporation, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vendor).  
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver).  
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).  
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).  
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).  
Whirla-Whip, Incorporated, W. O. W. Bldg., Omaha, Neb. (soft ice cream)

## PAPER CUPS

Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.  
Hi-Land Paper Company, 274 Madison Avenue, New York City.  
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.  
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

## POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Calif.  
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.  
Grand Bag & Paper Company, Inc., Ossining, N. Y.  
**MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.**  
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.  
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.  
Rockford Paper Mills, 35 S. LaSalle St., Chicago, Ill.  
**SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. See opposite page.**  
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.

## POPCORN POPPERS

**C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. See page 43.**  
**MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo. See page 46.**  
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.  
Viking Popcorn Machines, Incorporated 1481 W. Washington Boulevard, Los Angeles 1, Calif.

## POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.  
American Pop Corn Company, Sioux City 6, Iowa.  
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.  
Central Popcorn Company, Schaller, Iowa.  
**C. CRETORS & COMPANY, 630 N. Cermak Rd., Chicago, Ill. See page 43.**  
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.  
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.  
Indiana Popcorn Company, Muncie, Ind.  
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.  
**MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo. See page 46.**  
J. A. McCarty Seed Company, Evansville, Ind.  
**SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.**  
Wyandotte Popcorn Company, Marion, Ohio.  
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.

Betty Zane Corn Products Company, 540 Bellefontaine Avenue, Marion, Ohio.

## POPCORN SEASONING AND SEASONING DISPENSERS

Apeo Inc., 250 West 57th Street, New York 19, N. Y. (butter dispenser).  
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).  
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).  
Capital City Products, West First & Perry, Columbus, Ohio.  
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.  
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).  
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.  
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).  
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).  
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).  
C. F. SIMONIN SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning). See page 44.  
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser). See this page.

## POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).  
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.  
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer). See page 43.  
Hollywood Servicemaster Company, 114 West 18th Street, Kansas City 3, Mo. (warmer).  
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 46.  
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).  
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).  
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).  
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

## VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.  
POBLOCKI & SONS, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wis.  
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

## BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

## BEVERAGES

BIRELEY'S: General Foods Corporation.  
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.  
COCA-COLA: Coca-Cola Company.  
DAD'S ROOT BEER: Dad's Root Beer Company.  
DELAWARE: Delaware Punch Company of America.  
DR. PEPPER: Dr. Pepper Company.  
DR. SWETT'S: Dr. Swett's Root Beer Company.  
GRAPETTE: The Grapette Company.  
GREEN RIVER: Schoenhofen Edelweiss Company.  
GREEN SPOT: Green Spot, Inc.  
HAWAIIAN: Pacific Citrus Products Company.  
HIRES ROOT BEER: The Charles E. Hires Co.  
HI-SPOT: Canada Dry Ginger Ale, Inc.  
PEPSI-COLA: Pepsi-Cola Company  
RED ROCK: The Red Rock Bottlers, Inc.  
ROYAL CROWN COLA: Nehi Corporation.  
SEVEN-UP: The Seven-Up Company.  
SPUR: Canada Dry Ginger Ale, Inc.  
SQUEEZE: National Fruit Flavor Company, Inc.

BETTER THEATRES SECTION

# YOU MAKE MORE WITH DAD'S ...THE WINNER!

DAD'S Awarded a coveted Best Seller  
"Theatre Sales Championship"  
by Better Theatres in 1954, 1953, 1952



## OFFERS YOU THESE PLUS PROFIT FEATURES:

### 1. Make More Drinks to the gallon.

One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.

### 2. Make More Plus Profits.

Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.

### 3. Make More On Cups.

Extraordinary low, low price to DAD'S users on cups. Ask us about it!

## DAD'S Automatic Dispensers Do a Better Job

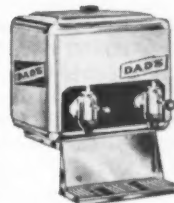


### BARRELS

Beautifully grained oak barrels with stainless steel hoops. Draw any size drink continuously. Available in 8, 17, 45 and 60 gal. sizes with 1 or 2 faucets.

### DISPENSERS

Produces perfectly uniform, deliciously flavored, properly carbonated DAD'S. Takes little more than 1 sq. ft. of space! Available in counter and rail-type models. Serves 1, 2 or 3 flavors.



### FOUNTAINETTES

DAD'S Uniflow and DAD'S Perlick units... complete with barrels, self-contained refrigerated, serve DAD'S, and up to 4 other flavors, plus ice water and carbonated water.



Write Us For Information Today

**DAD'S ROOT BEER COMPANY**

2800 N. Talman Ave., Chicago 18, Ill.

## Buttercup Popcorn Outsell all other Refreshments



**in DRIVE-IN THEATRES**  
**19¢ PROFIT**  
**ON EACH SALE**  
**FAST!**

ONLY THE BUTTERCUP PLAN PROVIDES  
THE SPEED ESSENTIAL TO DRIVE-IN SERVICE!

★ Automatic Butter Dispenser - Displays - Buttercup Containers ★

WRITE TODAY TO SUPURDISPLAY Suite 2100 Wisconsin Tower Bldg. • Milwaukee 3, Wis.

SQUIRT: The Squirt Company.  
 TRU-ADE: True-Ade, Inc.  
 VERNOR'S: James Vernor Corporation.  
 WELCH: The Welch Grape Juice Company.  
 WONDER ORANGE: Wonder Orange Company.

## CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.  
 ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.  
 BABY RUTH: Curtiss Candy Company.  
 BAFFLE BAR: Cardinet Candy Company.  
 BIG PAYOFF: Hollywood Candy Co.  
 BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.  
 BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.  
 BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.  
 BOSTON BAKED BEANS: Banner Candy Mfg. Co.  
 BROCK ASSORTMENT: Brock Candy Co.  
 BROCK BAR: Brock Candy Co.  
 BUTTERFINGER: Curtiss Candy Company.  
 BUTTERNUT: Hollywood Candy Company.  
 CARDINAL BAR: Euclid Candy Company.  
 CHARMS: Charms Candy Company.  
 CHOCOLETTOS: Peter Paul, Inc.  
 CHUCKLES: Fred W. Amend Company.  
 CLARK BARS: D. L. Clark Company.  
 CRACKER JACK: The Cracker Jack Company.  
 CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.  
 DEEP FREEZE: Brock Candy Co.  
 DOCTOR'S ORDERS: Walter H. Johnson Co.  
 DOTS: Mason Au & Magenheimer Confectionery.  
 DREAM BOATS: Brock Candy Co.  
 FIFTH AVENUE: Ludens, Inc.  
 FOREVER YOURS: Mars, Inc.  
 FOURSOME: Brock Candy Co.  
 GOOBERS: Blumenthal Bros.  
 GOOD & PLENTY: Quaker City Chocolate Co.  
 HERSHEY: Hershey Chocolate Company.  
 JUICELETS: F & F Laboratories, Inc.  
 JUJUBES: Henry Heide, Inc.  
 JUJYFRUITS: Henry Heide, Inc.  
 JUMBO BLOCK: Planters Nut & Chocolate Co.  
 JUNIOR MINTS: James O. Welch Company.  
 KRAFT KARAMELS: Kraft Food Company.  
 LEAF-MINTS: Overland Candy Company.  
 LICORICE PASTILLES: Henry Heide, Inc.  
 LICORICE TWIST: Switzer's Licorice Company.  
 LIFE SAVERS: Life Savers Corporation.  
 M & M's: Hawley & Hoops Co.  
 MALT BALLS: Leaf Brands, Inc.  
 MARS: Mars, Inc.  
 MASON MINTS: Mason, Au & Magenheimer Co.  
 MASON PEAKS: Mason, Au & Magenheimer Co.  
 MILK DUDS: M. J. Holloway Company.  
 MILK PAILS: M. J. Holloway & Co.  
 MILK PODS: M. J. Holloway Company.  
 MILK-SHAKE: Hollywood Candy Company.  
 MILKY WAY: Mars, Inc.  
 MOUNDS: Peter Paul, Inc.  
 MR. GOODBAR: Hershey Chocolate Company.  
 NECCO BOLSTER: New England Confectionery Co.  
 NECCO PEPPERMINTS: New England Conf. Co.  
 NECCO WAFERS: New England Confectionery Co.  
 NESTLES: Nestle Chocolate Company.  
 NIBS: National Licorice Company.  
 OH HENRY: Williamson Candy Company.  
 OLD NICK: Shutter Candy Co.  
 PAYDAY: Hollywood Candy Company.  
 PEANUT BUTTER CUP: H. B. Reese Candy Co.  
 PEANUT CHEWS: D. Goldenberg, Inc.  
 PECAN PETE: Fred W. Amend Co.

## How C. F. Simonin's Sons, Inc. Pioneered in the Popcorn Industry

THE PART that has been played in the development of the popcorn industry in this country by C. F. Simonin's Sons, Inc., Philadelphia, manufacturers and refiners of popcorn seasoning, was described in a recent issue of the publication, *Popcorn Merchandiser*. The article states that the company pioneered in three major developments—the experiments with peanut oil when a substitute for coconut oil was required during the Second World War; the one-gallon can for packaging; and adding a butter flavor and color to the oil.

The report states that the company was founded in 1876 by Count Dillon de Simonin, a French engineer who had come to the United States prior to the Civil War with ideas for equipment for handling oils and fats, which he patented and successfully exploited. The Count's grandson, Eugene Buffington Simonin, is the present head of the company.

"Among the first, if not actually the first, crushers in the U.S. of the copra from which coconut oil is derived, Simonins was identified at an early date with the commercial growth of the popcorn industry," it is pointed out.

It was also Simonins which pioneered the development of peanut oil for popping corn during the Second World War when there was a shortage of coconut oil, the report states. It was in that period that the popcorn industry enjoyed a "veritable mushrooming of the use of popcorn in this country due in large part to its adoption by motion picture theatres." And at the same time the popcorn industry found itself, like all other industries using vegetable oil, "starved for the necessary fat to season its products."

"In its search for an adequate substitute for coconut oil, which had previously been used universally in the preparation of popcorn, Simonins found that peanut oil also possessed highly desirable characteristics for corn popping." Peanut oil was instantly acceptable to corn poppers, who had found other substitutes unsatisfactory.

Two more pioneering steps were then undertaken by Simonins, the article states. One of these was introduction of a one-gallon can for packing the liquid peanut oil. "The heavy, bulky containers used for coconut oil were difficult for the girl theatre attendants to handle," it is explained, "and the new cans permitted easy pouring at the popcorn machine and more accurate measurement."

The second innovation was the development of a buttered flavored and colored peanut oil, which was trade-named "Popsit Plus." This product met with "instantaneous success," the report states, due to no small part "to consistent advertising in motion picture publications, both consumer and trade."

With the return of coconut oil after the war's end, Simonins resumed also the marketing of its coconut oil, to which was also added butter flavor and color.

The report then lists the personalities in the Simonins company responsible for its activities. It is under the general direction of Eugene B. Simonin, president. Philip E. Ronzone, vice-president in charge of production, having been with the firm since 1923, handled development of the products.

Sales and public relations are supervised by J. A. Ryan, vice-president in charge of sales. He has been with the firm since 1924, and it was he "who perceived the opportunity inherent in the butter flavored peanut oil and the one gallon can which have proved such a boon to the industry." Mr. Ryan is active in the affairs of the International Popcorn Association, often writes articles on industry matters for the trade press, and occasionally addresses group meetings.

PECAN ROLL: Sperry Candy Company.  
 PLANTER'S PEANUTS: Planters Nut & Chocolate  
 POLAR DAN: Brock Candy Co.  
 POLAR: Hollywood Candy Co.  
 POM POMs: James O. Welch Company.  
 POWERHOUSE: Walter H. Johnson Candy Co.  
 RAISINET: Blumenthal Bros.  
 RED DEVILS: Banner Candy Mfg. Co.  
 RED SAILS: Hollywood Candy Company.  
 ROOT BEER DROPS: Chase Candy Corp.  
 7-11: Mason, Au & Magenheimer Conf. Co.  
 SHERBITS: F & F Laboratories, Inc.

SMOOTH SAILIN: Walter H. Johnson Co.  
 SOFTEES: Mason, Au & Magenheimer Conf. Co.  
 SNICKERS: Mars, Inc.  
 SUCKERS: M. J. Holloway & Company.  
 TEENS: Marlon Confections Corporation.  
 3 MUSKETEERS: Mars, Inc.  
 TOOTSIE ROLL: Sweets Company of America.  
 25 KARET: Charms, Inc.  
 WELCH'S COCOANUT: James O. Welch Co.  
 WELCH JR. MINTS: James O. Welch Co.  
 WHIZ: Paul F. Beich Co.  
 ZERO: Hollywood Candy Co.

# The Buyers Index

## A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see **BUYERS INDEX** of *Better Refreshment Merchandising*, beginning on page 47]

### AIR-CONDITIONING AND VENTILATING EQUIPMENT

**ASSURANCE OF** clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (a main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative

humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

#### AIR DISTRIBUTION

**Blowers:** Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

**Diffusers:** To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

#### AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

#### CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

#### AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.  
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.  
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

#### BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.  
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.  
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.  
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.  
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.  
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

#### COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

#### PRODUCT NEWS . . . Pages 28 and 73

The department "About Products" on general equipment and supplies is on page 73. "The Merchandise Mart" on refreshment service products is on page 42.

#### DEALERS . . . . . Page 54

Dealers in the United States are listed in the Theatre Supply Mart.

#### ADVERTISERS INDEX . . . Page 53

### CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.  
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.  
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).  
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.  
Carrier Corporation, Syracuse, N. Y.  
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.  
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.  
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.  
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.  
United States Air Conditioning Corporation, 3310 Como Avenue, S. E., Minneapolis, Minn.  
York Corporation, Roosevelt Avenue, York, Pa.  
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

### CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.  
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).  
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.  
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

### FILTERS

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.  
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.  
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).  
Trion, Inc., McKees Rock, Pa.  
Universal Air Filter Company, Duluth, Minn.

### GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.  
Anemostat Corp. of America, 10 E. 39th Street, New York City.  
Barber-Colman Company, Rockford, Ill.  
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.  
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.  
Tuttle & Bailey, New Britain, Conn.

### REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.  
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.  
Baker Refrigeration Corporation, South Windham, Maine.  
Carrier Corporation, Syracuse, N. Y.  
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.  
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.  
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.  
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.  
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.  
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.  
United States Air Conditioning Corporation, 3310 Como Avenue, S. E., Minneapolis, Minn.  
York Corporation, Roosevelt Avenue, York, Pa.  
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.  
Worthington Pump & Machinery Corporation, Harrison, N. J.

### AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installation. A metal anchor consists of an especially long tapered fin head bolt, conical cup, lead

system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to pre-amplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification equipment of different characteristics. The relatively weak magnetic signal is a factor. Pre-amplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (see *Soundheads*).

### AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.  
AMPEX CORPORATION, 334 Charter Street, Redwood City, Calif.  
Amplifier Company of America, 398 Broadway, New York 13, N. Y.  
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.  
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 38.  
Cinematic Corporation, 122 Washington Street, Bloomfield, N. J. (also multiple track adapted for single channel sound).  
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.  
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.  
Paromel Electronics Corp., 2040 West North Street, Chicago, Ill.  
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.  
J. E. ROBIN, INC., Robin-Weber Division, 287 Rhode Island Avenue, East Orange, N. J.  
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.  
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

### AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.  
General Electric Company, 1 River Road, Schenectady, N. Y.  
Gordos Corporation, 86 Shipman Street, Newark, N. J.  
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.  
Radiant Lamp Corporation, 700 Jelliff Avenue, Newark, N. J.  
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.  
Sylvania Electric Products, Inc., 1740 Broadway, New York City.  
Westinghouse Electric Corporation, Bloomfield, N. J.  
Western Electric Company, 195 Broadway, New York City.

### ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading

make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.  
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

### ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated stangee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).  
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

F & Y BUILDING SERVICE, 315 E. Town Street, Columbus, Ohio (design and construction mouldings). See page 55.

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).  
The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).

Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 55.

# THE THEATRE SUPPLY MART

**Index to Products Advertised  
& Described in this Issue, with**

- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

## ADVERTISERS

**NOTE:** See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. ....	83
Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	
2—American Seating Co. ....	3
Auditorium chairs. NTS and direct.	
3—Ardley ....	77
Drive-in directional signs. Direct.	
4—Ashcraft Mfg. Co., C. S. ....	3rd Cover
Projection arc lamps. Unaffiliated dealers.	
5—Automatic Devices Co. ....	38
Curtain controls (5A), curtain tracks (5B). Unaffiliated dealers and direct.	
6—Ballantyne Co. ....	6
In-car speakers. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 73, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	
7—Bausch & Lomb Optical Co. ....	24
Projection lenses. Direct and branches and dealers in all major cities.	
8—Burke Playground Equipment Co., J. E. ....	78
Drive-in playground equipment. Direct.	
9—Carbons, Inc. ....	35
Projection carbons. Franchise dealers.	
10—Century Projector Corp. ....	38
Projectors (10A), sound equipment (10B). Unaffiliated dealers.	
11—Coca-Cola Co., The ....	2nd Cover
Soft drinks (11A), dispensers (11B). Branches in principal cities.	
12—Cretors & Co., C. ....	43
Popecorn machines. Direct.	
13—Dad's Root Beer Co. ....	49
Soft drinks (12A), beverage dispensers (12B). Direct.	
14—Dayton Safety Ladder Co. ....	85
Ladders. Direct.	
15—Eprad ....	33
In-car speakers. Unaffiliated dealers.	
16—F & Y Building Service, The ....	55
Architectural design and building service.	
17—First-American Products, Inc. ....	60
Drive-in equipment. Direct.	
18—Futter, Walter ....	37
Projection lenses. Direct.	
19—General Register Corp. ....	31
Ticket registers (19A), ticket takers (19B). All dealers.	
20—Goldberg Bros. ....	28, 29, 34
Sand urns (20A), reels (20B), box-office speaking tube (20C). Unaffiliated dealers and direct.	
21—Griggs Equipment Co. ....	7
Auditorium chairs. Direct.	
22—Heide, Inc., Henry ....	46
Candy Direct.	
24—Heyer-Shultz, Inc. ....	38
Metal projection arc reflectors. All dealers.	
25—Huff Mfg. Co., Hal I. ....	63
Carbon coolers. Direct.	
26—Ideal Seating Co. ....	28
Auditorium chairs. Unaffiliated dealers.	
27—International Projector Corp. ....	4th Cover
In-car speakers. NTS.	
28—Killed-Kords, Inc. ....	59
Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	
29—Kollmorgen Optical Corp. ....	28
Projection lenses. NTS and all dealers.	
30—LaVezzi Machine Works ....	67
Projector parts. All dealers.	
31—Lindner, Louis J. ....	60
Automobile door protector for drive-ins. Direct.	
32—Manko Fabrics, Inc. ....	83
Auditorium chair seat covers (32A), upholstering material (32B). Direct.	

Reference Number	Adv. Page	Reference Number	Adv. Page
33—Manley, Inc. ....	46	54—Robin, Inc., J. E. ....	66
Popecorn machines (33A), popecorn (33B), frankfurter and bus warmer (33C). Offices in principal cities.		Motor-generators (54A), rectifiers (54B), projection screens (54C), projection lenses (54D). Direct.	
34—Mars, Inc. ....	45	55—S. O. S. Cinema Supply Corp. ....	83
Candy. Direct.		Distributors.	
35—Marsh Wall Products, Inc. ....	55	56—Simonin's Sons, Inc., C. F. ....	44
Decorative wall paneling. Direct.		Popecorn seasoning. Direct.	
36—Minneapolis Speaker Reconciling ....	33	57—Sonken-Galamba Corp. ....	29
Drive-in speaker reconciling service.		Drive-in speaker stands (57A), drive-in guide light posts (57B). Unaffiliated dealers.	
37—Miracle Whirl Sales ....	61	58—Specarb, Inc. ....	42
Drive-in playground equipment. Direct.		Beverage dispensers. Direct.	
38—Mitchell & Co., H. R. ....	85	59—Speaker Security Co. ....	34
Wide-screen frames. Direct.		Drive-in speaker cable to prevent theft. Direct.	
39—Motiograph ....	9	60—Steel Products Co. ....	44
Projectors (39A), motor-generators (39B), in-car speakers (39C), sound systems (39C). Dealers 8, 10, 14, 26, 29, 34, 38, 39, 42, 43, 52, 54, 58, 60, 69, 74, 84, 89, 98, 102, 106, 112, 115, 121, 127, 128, 130.		Coffee brewer and dispenser. Direct.	
40—National Carbon Co., Inc. ....	4	61—Strong Electric Corp. ....	15
Projection carbons. All dealers.		Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 68, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	
41—National Theatre Supply ....	25, 57	62—Superior Refrigerator Mfg. Co., Inc. ....	46
Distributors.		Beverage dispensers. Direct.	
42—National Super Service Co. ....	83	63—Supurdisplay, Inc. ....	49
Vacuum cleaners. All dealers.		Popecorn butter dispensers. Direct.	
43—Neva-Burn Products Corp. ....	85	64—Theatre Specialties, Inc. ....	19
Flameproofing service (43A), draperies (43B), flameproofing compound (43C). Direct.		In-car speakers. Unaffiliated dealers.	
44—Norpat Sales, Inc. ....	34	65—Theatre Seaf Service Co. ....	56
Adjustable lens mount. Direct.		Theatre chair rehabilitation service.	
45—Pepsi-Cola Co. ....	41	66—Vallen, Inc. ....	58
Soft drinks (45A), beverage dispensers (45B). Branches in principal cities.		Curtain controls (66A), curtain tracks (66B). Direct.	
46—Perkins Electric Co., Ltd. ....	71	67—Vocalite Screen Corp. ....	37
Distributors.		Projection screens. Direct.	
47—Poblocki & Sons ....	29	68—Wagner Sign Service, Inc. ....	85
Drive-in projection screens (47A), debris cart (47B), drive-in directional signs (47C). NTS and direct.		Attraction frames (68A), glass windows (68B), enamel panels for drive-in signs (68C), plastic letters (68D). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 95, 98, 99, 102, 104, 108, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	
48—Projection Optics Co. ....	36	69—Wenzel Projector Corp. ....	69
Projection lenses. Distributor: Raytone Screen Corp.		Magazines (69A), stereophonic attachments (69B). Unaffiliated dealers.	
49—Pullman Vacuum Cleaner Co. ....	75	70—Westrex Corp. ....	10
Vacuum cleaners. Direct.		Foreign distributors.	
50—Radio Corp. of America ....	5	71—Williams Screen Co. ....	69
In-car speakers (50A), projection arc lamps (50B), magnetic soundheads (50C), sound systems (50D), projectors (50E). Dealers marked.		Projection screens. Direct.	
51—Rainview Visors ....	34	72—Wollensak Optical Co. ....	27, 65
Visors to attach on cars at drive-ins. Direct.		Projection lenses (72A), lens gauge (72B). Direct.	
52—Raytone Screen Corp. ....	20, 26, 33		
Projection screen (52A), screen paint (52B), screen brush (52C). Direct.			
53—RCA Service Co. ....	26		
Projection and sound equipment maintenance service.			



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

### TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the May 1954 issue—

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NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

# Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

## ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

## ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

## ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.

4—Theatre Supply Co., 1621 Grand Ave., Fort Smith.

## CALIFORNIA

### Fresno:

5—Midstate Theatre Supply, 1806 Thomas.

### Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.\*

National Theatre Supply, 1901 S. Vermont Ave.

7—Pembrey Theatre Supply, 1969 S. Vermont Ave.

8—B. F. Shearer, 1964 S. Vermont Ave.

### San Francisco:

National Theatre Supply, 255 Golden Gate Ave.

9—Preddy Theatre Supplies, 187 Golden Gate Ave.

10—B. F. Shearer, 243 Golden Gate Ave.

12—United Theatre Supply, 112 Golden Gate Ave.

13—Western Theatrical Equipment, 337 Golden Gate Ave.\*

## COLORADO

### Denver:

National Theatre Supply, 2111 Champa St.

14—Service Theatre Supply, 2054 Broadway.

15—Western Service & Supply, 2129 Broadway.\*

## CONNECTICUT

### New Haven:

National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

16—Briant & Sons, 925 New Jersey Ave., N.W.

17—Ben Lust, 1008 New Jersey Ave., N.W.

18—H. & S. Theatre Supply, 929 New Jersey Ave., N.W.

## FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.

20—Southeastern Equipment, 625 W. Bay St., Jacksonville.\*

21—United Theatre Supply, 110 Franklin St., Tampa.

22—United Theatre Supply, 329 W. Flagler St., Miami.\*

## GEORGIA

### Albany:

23—Dixie Theatre Service & Supply, 1614 N. Slappey Dr.

### Atlanta:

24—Capital City Supply, 161 Walton St., N.W.

National Theatre Supply, 157 Walton St., N.W.

25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.\*

26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

## ILLINOIS

### Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.\*

28—O. C. Anders Co., 317 S. Sangamon St.

29—Gardner Theatre Service, 1235 S. Wabash Ave.

30—Movie Supply, 1318 S. Wabash Ave.

National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA

### Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

### Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.

33—Mid-West Theatre Supply Company, 448 N. Illinois St.\*

National Theatre Supply, 436 N. Illinois St.

## IOWA

### Des Moines:

34—Des Moines Theatre Supply, 1121 High St.

National Theatre Supply, 1102 High St.

## KANSAS

### Wichita:

35—Southwest Theatre Equipment, P. O. Box 2138.

## KENTUCKY

### Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.

37—Hadden Theatre Supply, 206 S. 3rd St.

## LOUISIANA

### New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.

39—Johnson Theatre Service, 223 S. Liberty St.

National Theatre Supply, 220 S. Liberty St.

40—Southeastern Theatre Equipment, 214 S. Liberty St.\*

### Shreveport:

41—Alan Boyd Theatre Equipment, P. O. Box 362.

## MARYLAND

### Baltimore:

42—J. F. Duman Co., 12 East 25th St.

National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### Boston:

43—Capital Theatre Supply, 28 Piedmont St.\*

44—Independent Theatre Supply, 28 Winchester St.

45—Major Theatre Equipment, 44 Winchester St.

46—Massachusetts Theatre Equipment, 20 Piedmont St.

National Theatre Supply, 37 Winchester St.

47—Standard Theatre Supply, 78 Broadway.

48—Theatre Service & Supply, 30 Piedmont St.

## MICHIGAN

### Detroit:

49—Amusement Supply, 208 W. Montclair St.

50—Ernie Forbes Theatre Supply, 214 W. Montclair St.

51—McArthur Theatre Equipment, 454 W. Columbia St.

National Theatre Supply, 2312-14 Cass Ave.

### Grand Rapids:

52—Ringold Theatre Equipment, 108 Michigan St., N.W.

## MINNESOTA

### Minneapolis:

53—Elliott Theatre Equipment, 1110 Nieslet Ave.

54—Frosch Theatre Supply, 1111 Currie Ave.\*

55—Minneapolis Theatre Supply, 75 Glenwood Ave.

National Theatre Supply, 56 Glenwood Ave.

56—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI

### Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.\*

National Theatre Supply, 223 W. 18th St.

58—Shreve Theatre Supply, 217 W. 18th St.

59—Stebbins Theatre Equipment, 1804 Wyandotte St.

### St. Louis:

60—McCarthy Theatre Supply, 3330 Olive St.

National Theatre Supply, 3212 Olive St.

61—St. Louis Theatre Supply Co., 3310 Olive St.\*

## MONTANA

62—Montana Theatre Supply, Missoula.

## NEBRASKA

### Omaha:

National Theatre Supply, 1610 Davenport St.

63—Quality Theatre Supply, 1315 Davenport St.

64—Western Theatre Supply, 214 N. 15th St.\*

## NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1069, Clovis.

## NEW YORK

### Albany:

66—Albany Theatre Supply, 448 N. Pearl.

National Theatre Supply, 902 Broadway.

### Auburn:

67—Auburn Theatre Equipment, 5 Court St.

### Buffalo:

68—Eastern Theatre Supply, 406 Pearl St.\*

National Theatre Supply, 406 Pearl St.

69—Perkins Theatre Supply, 505 Pearl St.

70—United Projector & Film, 228 Franklin St.

## New York City:

71—Amusement Supply, 341 W. 44th St.

72—Capitol Motion Picture Supply, 630 Ninth Ave.

73—Crown Motion Picture Supplies, 354 W. 44th St.

74—Joe Hornstein, 630 Ninth Ave.

National Theatre Supply, 358 W. 44th St.

75—Norpat Sales, Inc., 113 W. 42nd St.

76—S.O.S. Cinema Supply, 602 W. 52nd St.

77—Star Cinema Supply, 447 W. 52nd St.

## Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA

### Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.

80—Charlotte Theatre Supply, 227 S. Church St.

81—Dixie Theatre Supply, 213 W. 3rd St.

National Theatre Supply, 304 S. Church St.

82—Southeastern Theatre Equipment, 209 S. Poplar St.\*

83—Standard Theatre Supply, 219 S. Church St.

84—Theatre Equipment Co., 220 S. Poplar St.

85—Wil-Kin Theatre Supply, 229 S. Church St.

### Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.

87—Theatre Suppliers, 304 S. Davis St.

## OHIO

### Akron:

87—Akron Theatre Supply, 120 E. Market St.

### Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.\*

National Theatre Supply, 1637 Central Parkway.

### Cleveland:

National Theatre Supply, 2128 Payne Ave.

89—Ohio Theatre Equipment, 2108 Payne Ave.

90—Oliver Theatre Supply, E. 23rd and Payne Ave.\*

### Columbus:

91—American Theatre Equipment, 165 N. High St.

92—Mid-West Theatre Supply, 902 W. Third Ave.

### Dayton:

93—Dayton Theatre Supply, 111 Volcanosand St.

94—Shelden Theatre Supply, 627 Salem Ave.

### Toledo:

95—American Theatre Supply, 439 Dorr St.

96—Theatre Equipment Co., 1206 Cherry St.

## OKLAHOMA

### Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.

98—Howell Theatre Supplies, 12 S. Walker Ave.

National Theatre Supply, 700 W. Grand Ave.

99—Oklahoma Theatre Supply, 629 W. Grand Ave.\*

## OREGON

### Portland:

100—Modern Theatre Supply, 1953 N.W. Kearney St.\*

101—Portland Motion Picture Supply, 918 N.W. 19th St.

102—B. F. Shearer, 1947 N.W. Kearney St.

103—Inter-State Theatre Equipment, 1823 N.W. Kearney St.

## PENNSYLVANIA

### Philadelphia:

104—Blumberg Bros., 1305-07 Vine St.\*

National Theatre Supply Co., 1225 Vine St.

105—Superior Theatre Equipment, 1318 Vine St.

### Pittsburgh:

106—Alexander Theatre Supply, 84 Van Buren St.\*

107—Atlas Theatre Supply, 402 Miltenberger St.

National Theatre Supply, 1721 Blvd. of Allies.

### Wilkes Barre:

108—Vincent M. Tate, 1629 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux City.

## TENNESSEE

### Memphis:

111—Monarch Theatre Supply, 402 S. Second St.\*

National Theatre Supply, 412 S. Second St.

112—Tri-State Theatre Supply, 320 S. Second St.

## TEXAS

### Dallas:

113—Hardin Theatre Supply, 714 South Hampton Rd.

114—Herber Bros., 408 S. Harwood St.

115—Modern Theatre Equipment, 1918 Jackson St.

National Theatre Supply, 500 S. Harwood St.

116—Southwestern Theatre Equipment, 2016 Jackson St.

117—Sterling Sales & Service, 2019 Jackson St.

### Houston:

118—Southwestern Theatre Equipment, 1622 Austin St.\*

### San Antonio:

119—Alamo Theatre Supply, 1303 Alamo St.

## UTAH

### Salt Lake City:

120—Intermountain Theatre Supply, 204 S. East First St.

121—Service Theatre Supply, 236 S. East First St.

122—Western Sound & Equipment, 6 S. East First St.\*

## VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

## WASHINGTON

### Seattle:

124—American Theatre Supply, 2300 First Ave., at Bell St.

125—Inter-State Theatre Equipment Co., 2224 Second Ave.

126—Modern Theatre Supply, 2400 Third Ave.\*

National Theatre Supply, 2319 Second St.

127—B. F. Shearer, 2318 Second Ave.

## WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

## WISCONSIN

### Milwaukee:

129—Manhardt Co., 1706 W. Clybourn St.\*

National Theatre Supply, 1627 W. Eighth St.

130—Ray Smith, 710 W. State St.

131—Theatre Equipment & Supply, 841 N. Seventh St.

[Canadian dealers, and

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile)  
Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building  
Pittsburgh, Pa. (architectural glass, glass doors).  
POBLOCKI & SONS, 2159 South Kinnickinnic  
Avenue, Milwaukee 7, Wis. (Stainless steel and  
porcelain enamel front structures).

Rigidized Metals Corporation, 658 Ohio Street, Buf-  
falo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams  
Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street,  
New York city (wood and plastic veneers, and  
coated fabric wall covering).

Westinghouse Electric Corporation, Micarta Division,  
East Pittsburgh, Pa. (Micarta for decorative pur-  
poses: U. S. Plywood Corporation, see above).

**AUTOMATIC TELEPHONE**—See Telephone  
Answering Equipment: Automatic.

**BASES**—See Projectors and Accessories.

## "BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park,  
Cleveland, Ohio (lamps).

Golde Manufacturing Company, 4888 North Clark  
Street, Chicago 40, Ill.  
Kliegl Bros., 321 W. 50th Street, New York City  
(light sources).

Keese Engineering Company, 7380 Santa Monica  
Boulevard, Los Angeles, Calif. (paints, light sources).  
The Stroblite Company, 35 West 52nd Street, New  
York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3,  
Ohio.  
Westinghouse Electric Corporation, Lamp Division,  
Bloomfield, N. J. (lamps).

## BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials*.)

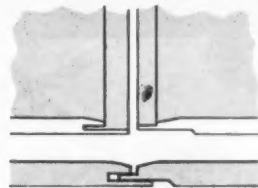
Besides ticket issuing machines and coin changers (which see), box-office accessories in-



*It's no trouble at all...  
to put  
Marlite on  
the wall!*

Marlite Plank and Block eliminate the inconvenience and costly expense of modernizing—once and for all. Planks (16" x 8") and Blocks (16" square) are quickly and economically installed over old or new walls with concealed clips. The soilproof baked finish never needs painting; cleans quickly with damp cloth.

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Marlite's exclusive tongue and groove joint shortens installation time from days to hours; conceals all fastening; provides an attractive design feature.

Choose from 4 distinctive wood patterns plus 10 beautiful "Companion Colors" for modernizing entrances, lobbies, lounges, rest rooms, offices, and other service areas. See your building materials dealer or write Marsh Wall Products, Inc., Dept. 569, Dover, Ohio. Subsidiary of Masonite Corporation.

Marlite is made with genuine  
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319 East Town Street Columbus 15, Ohio

*"The Buildings We Build Build Our Business"*

clude speaking tubes and admission price and show time signs (see *Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvered, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.

**GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.** (speaking tube). See page 29.

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

**MARSH WALL PRODUCTS, INC., Dover, Ohio** (laminated plastic board).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

**POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.** (complete box-office structures).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

## CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One type of cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

**GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.**

Mosler Safe Company, 320 Fifth Avenue, New York N. Y.

Neumade Products Corporation, 330 West 42nd Street, New York City.

**WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.**

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

## CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in *The Buyers' Index* on projection lamps.

**CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J.** See page 35.

Helios Bio Carbons, Inc. (mfrd. by Ringsdorf Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.

**NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y.** See page 4.

## CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7, Ill.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Call Products Company, 3721 Marjorie Way, Sacramento 20, Calif.

"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.

**HAL I. HUFF MANUFACTURING CORPORATION, 3774 Selby Avenue, Los Angeles 34, Calif.**

**THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.**

Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.

**NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.**

Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.

**RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.**

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

**WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.**

Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

## CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and studee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).

A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.

James Lees & Sons Company, Bridgeport, Pa.

C. H. Masland & Sons, 295 Fifth Avenue, New York City.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

**RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.**

Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

## CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.

E. I. du Pont de Nemours Company, Fairfield, Conn.

Fremont Rubber Company, Fremont, Ohio.

Alexander Smith Inc., 295 Fifth Avenue, New York City.

Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.

United States Rubber Company, Mishawaka, Ind.

Waite Carpet Company, Oshkosh, Wis.

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Generally, after  
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while we work.



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**Manufacturers—**  
Foam rubber and spring  
cushions, back and seat  
covers

**Distributors—**  
Upholstery fabrics and  
general seating supplies

## CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.

Firestone Industrial Products Company, Foamex Div., Akron, Ohio.

B. F. Goodrich Company, Akron, Ohio.

Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.

Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.

J. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass.

## CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and re cemented (See *Anchors for Chairs*.)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.

General Chair Company, 1308 Elston Street, Chicago.

National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

## CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.

MANKO FABRICS COMPANY, 114 E. 27th St., New York 16, N. Y. See page 83.

Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.

National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.

THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 56.

## CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded

BETTER THEATRES SECTION

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type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (see *Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.

AMERICAN SEATING COMPANY, Ninth & Broadway, Grand Rapids, Mich. See page 3.

GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 7.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass.

IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 28.

International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.

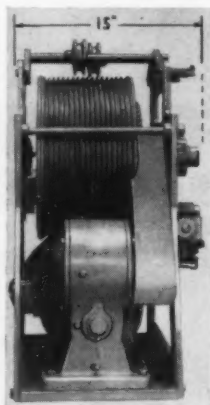
Irwin Seating Company, Waters Building, Grand Rapids, Mich.

National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)

Southern Desk Company, Hickory N. C.

## THIS CURTAIN CONTROL IS LUXURY-LOADED!



The Vallen Super No. 11 for CinemaScope and unusual applications is time-proven.

No premium for drum-type drive; electric brake; one-button start, stop and reverse action.

LIKE TODAY'S FINE CARS  
IT IS COMPACT, GOOD-LOOKING



VALLEN, Inc., Akron 4, Ohio, U. S. A.

## CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).

Brandt Automatic Cashier Company, Watertown, Wis. Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.

Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.

## CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bell-actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).

Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.

Esannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

FILM CEMENT — See Splicers and Film Cement.

CLEANING DEVICE FOR 3-D SPECTACLES: See Third-Dimension Equipment & Supplies.

## CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes

leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).

Clements Manufacturing Company, 6632 South Naragansett, Chicago, Ill.

Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmeyer Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 83.

PULLMAN VACUUM CLEANER CORPORATION, 33 Allerton Street, Boston, Mass. See page 75.

Spencer Turbine Company, Hartford, Conn.

## CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cueing Devices.

## CURTAIN CONTROLS & TRACKS

**SMOOTH AND** silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

**AUTOMATIC DEVICES COMPANY**, 116 North Eighth Street, Allentown, Pa. See page 38.

**J. R. Clancy, Inc.**, 1010 West Belden Avenue, Syracuse, N. Y.

**VALLIN, INC.**, 225 Bluff Street, Akron, Ohio (curved track and contour tracks as well as straight track). See opposite page.

## DECORATION, INTERIOR

**THE COMPLETE** job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

**Charles H. Kenney Studios**, 340 Hempstead Avenue, Malverne, N. Y.

**Knoxville Scenic Studios**, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

**Manhoff Studios**, 178 Wellington Road, Elmont, L. I., N. Y.

**H. R. Mitchell & Co.**, P. O. Box 690, Hartselle, Ala.

**Novelty Scenic Studios, Inc.**, 28-34 West 60th Street, New York City.

**Premier Studios**, 414 West 45th Street, New York City.

**F. G. Price**, 37 Beverly Road, Merrick, L. I., N. Y.

**Rambusch Decorating Company**, 40 West 13th Street, New York City.

**Rau Studios, Inc.**, 104 West 42nd Street, New York 18, N. Y.

## DIMMERS

**THESE ELECTRO-MECHANICAL** devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyatron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning

on the lamps at any desired point within the dimming range by means of a knob.

**Frank Adam Electric Company**, 3650 Windsor Place, St. Louis, Mo.

**Capitol Stage Lighting Company**, 527 West 45th Street, New York 19, N. Y.

**Century Lighting, Inc.**, 521 West 43rd St., New York City.

**Cutler-Hammer, Inc.**, 315 N. 12th Street, Milwaukee, Wis.

**General Electric Company**, 570 Lexington Avenue, New York City.

**Hub Electrical Corporation**, 2227 West Grand Avenue, Chicago, Ill.

**Kliegl Bros.**, 351 West 50th Street New York 19, N. Y.

**Superior Electric Company**, Bristol, Conn.

**Ward-Leonard Electric Company**, 91 South Street, Mt. Vernon, N. Y.

**Westinghouse Electric Corporation**, East Pittsburgh, Pa.

## DISPLAY FRAMES, POSTER

**POSTER CASES** with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal or wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

**Alto Manufacturing Company**, 1647 Wolfram Street, Chicago 13, Ill.

**Ames Metal Moulding Company, Inc.**, 226 East 144th Street, New York City.

**Art Metal Manufacturing Company**, 1408 North Broadway, St. Louis, Mo.

**Champion Moulding Manufacturing Company**, 234 East 151st Street, New York City.

**Everbrite Electric Signs, Inc.**, 1440 North Fourth Street, Milwaukee 12, Wis.

**Lobby Display Corporation**, 551 West 52nd Street, New York City.

**POBLOCKI & SONS, INC.**, 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

## DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see *Better Refreshment Merchandising Buyers Index*, p. 47]

**MUCH OF THE** equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in *The Buyers Index* that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

### ADMISSION CONTROL

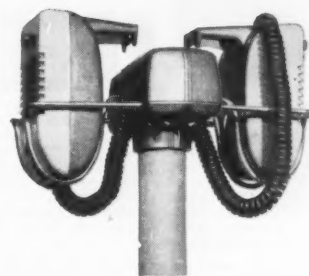
Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also *TICKET ISSUING MACHINES*.

## FOR STEREOPHONIC SOUND in your Drive-in Theatre ask about extra long *Koiled Kords*



In addition to regular replacement speaker cords, extra long KOILED KORDS with straight and coiled sections as well as multi-conductor retractile cords can be furnished for use with new stereophonic sound systems for drive-in theatres.

KOILED KORDS retractile speaker cords neatly hug the speaker standard when not in use and offer no drooping, dangling loops to catch in car bumpers, door handles or other projections, yet they extend as needed.

KOILED KORDS save drive-in operators from inadvertent loss of speakers and accidental cord breakage thereby minimizing costly replacements.

KOILED KORDS retractile speaker cords are jacketed with tough, tire-tread-type neoprene that withstands sunshine or storm without failing.

KOILED KORDS always look neat, are efficient in service and enhance the appearance of any well maintained drive-in.

When planning conversion to stereophonic sound, specify KOILED KORDS.

When straight cords need replacing, use KOILED KORDS and specify them by name on all new speakers you buy through your theatre equipment dealer.

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**Koiled Kords**  
Incorporated  
Box K, New Haven 14, Connecticut  
\* KOILED KORDS is a trademark of KOILED KORDS, INC.

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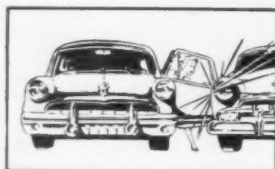


**First American products inc.**  
1717 Wyandotte St., Kansas City 8, Mo.

### Mr. Drive-In and Indoor Exhibitor

## BRING 'EM BACK AGAIN AND AGAIN

Bring your patrons back again and again with this sensational, goodwill premium that protects car doors from scratches and dents. Over one million satisfied users.



### "PRO-TEC-UR-DOR" CAR DOOR STOP

Fits all make cars. No holes to drill. Mail \$1.00 for sample pair with 10-day money-back guarantee. (Can we be any fairer?), quantity prices and details on Business-Building Plan to—

**LOUIS J. LINDNER**  
153-Q WEST 33rd ST.

NEW YORK CITY 1 WI 7-9496

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

Bereezny Engineering & Manufacturing Co., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter).  
The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

**GENERAL REGISTER CORPORATION**, 4301 22nd Street, Long Island City, N. Y. See page 31.  
K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).  
Ohmer Corporation, 740 Bolander, Dayton, Ohio.  
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).  
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

### ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

**ADLER SILHOUETTE LETTER COMPANY**, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 83.

**POBLOCKI & SONS**, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.  
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.

**WAGNER SIGN SERVICE, INC.**, 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 85.

### AUTOMOBILE ATTACHMENTS

To encourage a greater attendance when it rains drive-in operators can secure automobile visors to attach to the front of patrons' cars, thereby eliminating the need for using windshield wipers. The visors are made of plastic with an aluminum tube frame and come in various colors. They can be distributed to patrons on a rental basis, if desired.

To protect automobile doors from being dented or nicked when opened against other cars there is a door-stop device available. It is made of rubber and chrome and clamps right onto the car door.

**LOUIS J. LINDNER**, 153 West 33rd Street, New York 1, N. Y. (door protector). See adjoining column.

**RAINVIEW VISORS**, 732 Bush Street, Toledo 11, Ohio. See page 34.

### DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

**BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha 2, Nebr.

**F & Y BUILDING SERVICE**, 319 East Town Street, Columbus 15, Ohio (design and construction).

### DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

**BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Nebr.

**ARDLEY COMPANY**, 1010 Castle Ave., New York 72. See page 77.

**FIRST-AMERICAN PRODUCTS, Inc.**, 1717 Wyandotte Street, Kansas City 8, Mo.

**POBLOCKI & SONS**, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 29.

**Revere Electric Manufacturing Co.**, 6020 Broadway, Chicago 40, Ill.

### DRIVE AND RAMP OILING

Spraying equipment (see *Insecticide Fogging below*) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

**Welch Equipment, Inc.**, 224 S. Michigan Ave., Chicago 4, Ill.

### GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

**Atwater-Strong Company**, Atwater, Ohio (refuse sweeper).

**Canvas & Metal Specialties, Inc.**, Groverville, N. J.

**POBLOCKI & SONS**, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (refuse cart). See page 29.

### IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

**Arvin Industries, Inc.**, 13th & Big Four R.R., Columbus, Ind. (heaters only).

**THE BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Nebr. See page 6.

**CENTURY PROJECTOR CORPORATION**, 729 Seventh Avenue, New York City.

**Dawo Corporation**, 145 North Erie, Toledo, Ohio.

**EPRAD**, 1206 Cherry Street, Toledo 4, Ohio. See page 33.

**FIRST-AMERICAN PRODUCTS, Inc.**, 1717 Wyandotte Street, Kansas City 8, Mo. See this page.

**General Electric Company**, Electronics Dept., Syracuse, N. Y.

**INTERNATIONAL PROJECTOR CORPORATION**, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

**MINNEAPOLIS SPEAKER RECONING COMPANY**, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing). See page 33.

**Minnesota Mining & Manufacturing Company**, St. Paul, Minn. (rainproof speaker cover).

**Oxford Electric Corporation**, 3911 S. Michigan Avenue, Chicago, Ill.

**MOTIOGRAPH, INC.**, 4431 W. Lake Street, Chicago, Ill. See page 9.

**National In-Kar Heaters**, 1638 Victory Boulevard, Glendale, Calif. (heaters only).

**PermoLux Corporation**, 4900 W. Grand Avenue, Chicago, Ill.

**RADIO CORPORATION OF AMERICA**, Engineering Products, Camden, N. J. See page 5.

**RAYTONE SCREEN CORPORATION**, 163 Clermont Avenue, Brooklyn, N. Y. (speaker guard).

**SONKEN-GALAMBA CORPORATION**, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts). See page 29.

**SPEAKER SECURITY COMPANY**, 718 Tenth Avenue, New York City (cable attachment for insure against theft). See page 34.

**THEATRE SPECIALTIES, INC.**, 1615 Cordova Street, Los Angeles, Calif. See page 19.  
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).  
**WESTREX CORPORATION**, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

#### INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.  
Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).  
Devenco, Inc., 150 Broadway, New York 38, N. Y.  
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).  
Magic Fog, Inc., Cissna Park, Ill.  
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.  
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

#### LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.  
General Electric Company, Nela Park, Cleveland, O.  
Kiegl Bros., 351 West 50th Street New York 19, N. Y.  
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.  
Steber Manufacturing Company, Broadview, Ill.

#### PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

American Playground Devices, Anderson, Ind.  
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.  
**J. E. BURKE PLAYGROUND EQUIPMENT CO.**, Fond du Lac, Wisc. See page 78.  
Concession Supply Company, 3916 Secor Road, Toledo 13, Ohio.  
King Amusement Company, Mt. Clemens, Mich.  
Joyrider Co., Ontario, Calif.  
Liberty Fireworks Company, Box 98, Franklin Park, Ill.  
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.  
Miniature Train Co., Rensselaer, Ind.  
**MIRACLE WHIRL SALES COMPANY**, Grinnell, Iowa. See this page.  
National Amusement Device Co., Dayton 7, Ohio.  
Pedal Plane Manufacturing Company, South Beloit, Wis.  
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.  
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

#### PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.  
Arnold-Dain Corp., Mahopac, N. Y.  
Fence Company of America, Auburndale, Fla.  
Habitant Shops, Inc., Bay City, Mich.

#### SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available

BETTER THEATRES SECTION

with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself, for screen widths from 40 to 60 feet.

The structures are designed in several sizes. Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens.

Steel plates with a screen surface of aluminum for both 2-D and 3-D projection are available for mounting on existing or new drive-in screen towers. They are prefabricated for installation according to ramp measurement and throw.

**BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Nebr.

**ERPAD COMPANY**, 1206 Cherry Street, Toledo, Ohio (screen paint).

**FIRST-AMERICAN PRODUCTS, INC.**, 1717 Wyandotte St., Kansas City 8, Mo. (screen surfacing and screen towers).

**Natco Wonder Screen Company**, 2031 Jackson Street, Dallas 1, Texas.  
**Open-Air Development Corporation**, 82 Newbury Street, Boston, Mass.

**PERKINS ELECTRIC SUPPLY CO., INC.**, 505 Pearl Street, Buffalo, N. Y. (screens and wide-screen frames).

**RAYTONE SCREEN CORPORATION**, 165 Clermont Ave., Brooklyn, N. Y. (screen paint). See page 26.

**Tropical Paint & Oil Company**, 11481246 West 70th Street, Cleveland, Ohio (screen paint).

**POBLOCKI & SONS**, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 29.

#### SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which

**MODERNIZE YOUR PLAYGROUND WITH new MIRACLE WHIRL EQUIPMENT!**



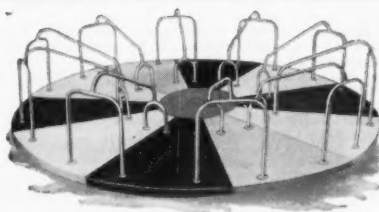
• The **Miracle CHAIR RIDE** is the newest addition to our famous line of playground equipment... and one of our most popular. Our famous "fairy-tale" characters decorate the canvas drop which conceals the power unit and supports (characters also available in sturdy Masonite for mounting on playground fences, etc.). Built to withstand the roughest abuse, the **Miracle CHAIR RIDE** is already a tested traffic-builder!

Only \$1095\*



• You'll really see the results at the boxoffice once you install a **Miracle PONY RIDE**! Youngsters always like a merry-go-round but they really enjoy one that's "just the right size" for them. All-steel platform and framework; colorful cast-iron ponies; no greasing or motor maintenance required. The **Miracle PONY RIDE** is safe, entertainment for the tiniest tot... popular diversion for the oldest youngster!

Only \$1595\*



• The **Lifetime MIRACLE WHIRL** (10 ft. size) is the perfect piece of playground equipment for handling the overflow on those extra busy nights. One can ride... forty can ride—everyone has just as much fun. Operates by simple body-shifting motion... **no dangerous "jumping on"!** All steel construction; no exposed mechanism. **Nearly 5,000 in use.** No serious accident in seven years! Junior Miracle Whirl (6 ft. size) also available for 12 youngsters or less.

Only \$298\*



• Once again **Miracle Whirl** is first with the finest! This new, exclusive swing frame is the first major improvement in swings for years. Insets show the patented bearing design and the new "T" joint connection. Safer, sturdier construction; modern more attractive design. Gaily painted like peppermint stick candy! **Available in every size to fit the needs of any playground.** When writing, be sure to ask about our new animal slides, too—another first from **Miracle Whirl!**

\*All prices quoted F.O.B., Grinnell

**GET ALL THE FACTS!**

**WRITE TODAY!**

**MIRACLE WHIRL SALES COMPANY**  
Box 275, GRINNELL, IOWA

may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (speaker cords, underground cable).

General Electric Company, Bridgeport, Conn. (underground cable).

**KOILED-KORDS, INC.,** Hamden, Conn. (coiled cords for speakers). See page 53.

Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.

**THE WHITNEY-BLAKE COMPANY,** New Haven, Conn. (underground cable).

### STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

**AMERICAN SEATING COMPANY,** 901 Broadway, Grand Rapids, Mich.

**GRIGGS EQUIPMENT COMPANY,** Box 630, Belton, Texas.

**IDEAL SEATING COMPANY,** Grand Rapids, Mich.

### EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).

Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).

Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).

Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).

General Electric Company, Schenectady, N. Y. (power plants).

Lampighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).

D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).

Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).

Ready-Power Company, Kales Building, Detroit, Mich. (power plants).

U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).

U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).

Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

### EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made,

often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

**AUTOMATIC DEVICES COMPANY,** 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio (slide projector).

Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Herbert J. Hecht, 3074 Park Ave., New York 51, N. Y. (comic books).

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).

P. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

Pearce Parkhurst Enterprises, Lansing, Mich. (give-aways).

### FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask, plastic coated fabric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglass-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).

Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).

Duracote Corporation, 350 North Diamond Avenue, Ravenna, Ohio (plastic coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).

Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).

**MANKO FABRICS COMPANY, INC.,** 114 East 27th Street, New York 16, N. Y. (plastic coated). See page 83.

New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.

Plymouth Fabrics, Fall River, Mass. (Fiberglass-cotton).

Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglass).

United States Plywood Company, 55 West 44th Street, New York City (plastic coated).

United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

### FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.

Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.

Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.

General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.

Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

### FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowsers by means of a speed-sensitive mechanism within the sprocket.

Film Treatator Corporation, 117 West 63rd Street, New York 23, N. Y.  
**INTERNATIONAL PROJECTOR CORPORATION,** 55 LaFrance Avenue, Bloomfield, N. J.

### FIRE SHUTTERS, PROJECTION ROOM

**FIREPROOF SHUTTERS** for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct. Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.  
Murch Electric Company, Franklin, Me.  
**RAYTONE SCREEN CORPORATION,** 165 Clermont Avenue, Brooklyn, N. Y.  
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

### FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.

Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.

**NEVA-BURN PRODUCT CORPORATION,** 67 Sullivan St., New York City. See page 85.

New York Flameproofing Company, 115 Christopher St., New York City

Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.

L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

### FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for

colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowed type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.  
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.

Armstrong Cork Company, Lancaster, Pa.  
Congoleum-Nairn, Inc., Kearny, N. J.  
Fremont Rubber Company, Fremont, Ohio.  
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.  
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.

U. S. Rubber Company, 1230 Sixth Avenue, New York City.

## FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.  
The Ebeo Manufacturing Company, 401 West Town Street, Columbus, Ohio.  
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.  
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.  
Sunroc Company, Glen Riddle, Pa.  
The Halsey W. Taylor Company, Warren, Ohio.  
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

FRAMES FOR SCREENS—See Screens, Motion Picture.

## FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable,

is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.

Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.  
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.  
Kroehler Manufacturing Company, Naperville, Ill.  
Lloyd Manufacturing Company, Menominee, Mich.  
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

## HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Some models of these driers are equipped with built-in deodorizing systems to destroy objectionable odors in washrooms.

Chicago Hardware Foundry Company, North Chicago, Ill.  
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.  
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.  
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

## HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th St., Jamaica, N. Y.  
Sonotone Corporation, Elmsford, N. Y.  
Teleonic Theatrephone Corp., 3 East 48th Street, New York 17, N. Y. (audio induction method).  
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

## INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as commonly used, for example, to advise the projection staff that a change in sound volume is necessary; but a buzzer does not permit communication of any but signals.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup for any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.  
S. H. Couch, Inc., Boston, Mass.  
Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

## LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.  
American Ladder Company, 3700 West 38th Street, Chicago, Ill.  
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.  
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 85.

# huff

THE ORIGINAL

## Hydro Carbon Cooler

Concentrates all the heat at the gas ball



When you install the Huff Hydro Positive Carbon Cooler, you save carbons no matter what size carbon you use. You can draw more amperage from any type carbon. You have less heat at the film. You get more screen light. The new Cera-Cop Nozzle has a high refractory ceramic insert which gives longer life.

See your Dealer or write to

### HAL I. HUFF MFG. CO.

3774 SELBY AVENUE  
LOS ANGELES 34, CALIF.

EXPORT DIVISION

301 Clay Street

San Francisco, Calif.

FIRST-AMERICAN PRODUCTS INC., 1717 Wyandotte Street, Kansas City 8, Mo.  
Goshen Manufacturing Company Goshen, Ind.  
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.  
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.  
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

## LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector*.

*Condenser* type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

*Reflector* type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes, or possibly somewhat higher.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

**C. S. ASHCRAFT MANUFACTURING COMPANY**, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.

**BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Neb.  
Cinematic Corporation, 122 Washington St., Bloomfield, N. J.

**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J. See page 5.

**J. E. McAuley Manufacturing Company**, 554 West Adams Street, Chicago, Ill.

**MOTIOGRAPH, INC.**, 4431 Lake Street, Chicago, Ill. See page 5.

**THE STRONG ELECTRIC CORPORATION**, 87 City Park Avenue, Toledo, Ohio. See page 15.

## LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt,

T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.  
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

## LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

*Sign and Decorative General Service Lamps:*

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flamentint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

*Lumiline lamps* are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¼ inches long), 40 watts (11¼ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

*Fluorescent lamps* (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	Diameter	Average lamp watts at 200 ma.
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	Diameter	Wattage
9 inches	¾ inch	6
12 inches	¾ inch	8
21 inches	¾ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2½ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

*Slimline* is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	Average lamp watts
48 inches.....	38
72 inches.....	55
96 inches.....	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

*Circline or Circarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½-inch diameter tubing. Lamps are available in 8, 12 and 16-inch diameters.

*Projector* lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also *Black Lighting Equipment*.)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

*Germicidal* lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	Diameter	Nominal lamp watts
12 inches	¾ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

\*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.  
Radiant Lamp Corp., 700 Jelliff Avenue, Newark, N. J.  
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

## LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.  
**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J.  
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

## LENSES, PROJECTION AND ANAMORPHIC

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objec-*

five. The latter, commonly referred to as the projection lens, expands the light to form the screen image. They are made in two standard barrel diameters (2 25/32 and 4 inches) for 35mm projection, in various speed and focal length, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific theatre. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height).

Speeds of  $f/1.8$ ,  $f/1.9$ ,  $f/2.0$  are available in focal lengths from 2 inches (or  $3\frac{1}{2}$  inches, depending on type) to 5 inches, in  $\frac{1}{4}$ -inch steps; and slower speeds from  $5\frac{1}{4}$  to 7 or 9 inches all in 2 25/32-inch diameter. Speeds of  $f/1.9$  and  $f/2.0$  are available also in focal lengths from 5 through 7 inches with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds  $f/2.5$  to  $f/3.4$ .

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens.

Lenses required for projection of anamorphic films are of two kinds—CinemaScope cylindrical, and a prismatic type. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

**BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Nebr.

**BAUSCH & LOMB OPTICAL COMPANY**, 679 St. Paul Street, Rochester, N. Y. See page 24.  
**BELL & HOWELL**, 7100 McCormick, Chicago, Ill.  
**WALTER FUTTER**, 511 Fifth Avenue, New York 17, N. Y. See page 37.

**Ilex Optical Manufacturing Company**, 600 Portland Avenue, Rochester, N. Y.

**KOLLMORGEN OPTICAL COMPANY**, 30 Church Street, New York, N. Y. See page 28.

**NATIONAL SCREEN SERVICE COMPANY**, 630 Ninth Avenue, New York City. (Superscope).

**NORPAT, Inc.**, 113 W. 42nd St., New York City (picture centering adapter). See page 34.

**PROJECTION OPTICS COMPANY, Inc.**, 334 Lynch Avenue, Rochester, N. Y. See page 36.

**RADIANT MANUFACTURING CORP.**, 2627 Roosevelt Rd., Chicago, Ill., (SuperPanatar prismatic).

**J. E. ROBIN, INC.**, 267 Rhode Island Avenue, East Orange, N. J. See page 66.

**WENZEL PROJECTOR COMPANY**, 2505-19 S. State St., Chicago, Ill. (lens holder). See page 69.

**WOLLENSAK OPTICAL COMPANY**, 372 Hudson Avenue, Rochester, N. Y. See this page and 27.

## LENS ASSEMBLIES, SOUND

**OPTICAL UNITS** are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

**BAUSCH & LOMB OPTICAL COMPANY**, 679 St. Paul Street, Rochester, N. Y.

**KOLLMORGEN OPTICAL COMPANY**, 347 King Street, Northampton, Mass.

**WESTREX CORPORATION**, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

## LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

**CHANGEABLE** letter equipment is available in frame design and in

styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see *Marquees*; and *Attraction Advertising under Drive-In Equipment*.)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (see *Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see *Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.



of Optical Craftsmanship  
by **WOLLENSAK**

## Finest Lenses Are Needed for New Projection Techniques...

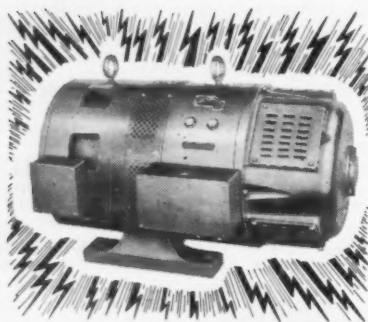
THE ANSWER

## Cinema Raptars

THE WORLD'S ONLY PERFECTLY MATCHED PROJECTION LENSES

Today with the new movie techniques—CinemaScope, Vista-Vision, Wide Screen—exhibitors must have the finest basic lenses in order to give theatre goers sharp, clear pictures from edge to edge of the screen. There are no finer projection lenses made than Wollensak Cinema Raptars. (For CinemaScope these lenses are used with anamorphic lenses.) Cinema Raptars use six and seven element construction. Only with such a design is it possible to deliver full speed, edge-to-edge sharpness, and highest resolution. In addition, Cinema Raptars are the world's only perfectly matched lenses—focal lengths matched to within .0025! Marked as matched (twin) lenses. Speed ranges are  $f/1.9$  in focal lengths from 2" through 5" and  $f/2.0$  to  $f/2.7$  in focal lengths to 7" . . . priced from \$180 each.

WRITE for new literature fully describing these new Projection Lenses. Wollensak Optical Co., Rochester 21, N. Y.



**POWER**  
with a **PLUS!**

**ROBIN-ESCO**  
*Super-power*

## MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

## 'ROBIN-ARC' 3-Phase Selenium RECTIFIER

*Engineered for Wide Screen and 3-D Projection Systems*

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

*Immediate Delivery*

Write, wire or phone for details

Sold through independent supply dealers



## J. E. ROBIN, INC.

Motion Picture Equipment Specialists  
267 Rhode Island Avenue  
EAST ORANGE, N. J.

Manufacturers of  
RECTIFIERS • MOTOR-GENERATORS  
SCREENS • PROJECTION LENSES

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

**ADLER SILHOUETTE LETTER COMPANY**, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 83.

**Falk Glass & Plastics Co., Inc.**, 48-10 Astoria Blvd., Long Island City 3, N. Y.

**First-American Products, Inc.**, 1717 Wyandotte Street, Kansas City 8, Mo.

**POBLOCKI & SONS**, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

**Polyplastic Forms, Inc.**, 255 Conover Street, Brooklyn, N. Y.

**THEATRE SPECIALTIES, INC.**, 1615 Cordova Street, Los Angeles, Calif.

**WAGNER SIGN SERVICE, INC.**, 218 S. Heyne Avenue, Chicago, Ill. See page 85.

## LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called down-lights, consisting in ceiling reflectors or projectors placed above apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also *Lamps for General Theatre Illumination*, "Black Light" Materials and Lighting Equipment.)

**Adams Lighting, Inc.**, 48 W. 27th Street, New York City.

**Art Metal Manufacturing Company**, 3110 Park Place, St. Louis, Mo.

**Century Lighting, Inc.**, 521 West 43rd Street, New York, N. Y.

**Curtis Lighting Co.**, 6135 West 65th Street, Chicago 38, Ill.

**The Egli Company, Inc.**, 29 West 17th Street, New York City.

**Gruber Brothers**, 72-78 Spring Street, New York City.

**Edwin F. Guth Company**, 2615 Washington Blvd., St. Louis, Mo.

**Kliegl Brothers**, 321 W. 50th Street, New York City.

**McFadden Lighting Company, Inc.**, 2308 South Seventh Blvd., St. Louis, Mo.

**Novelty Lighting Corporation**, Emmanus, Pa.

**Revere Electrical Manufacturing Company**, 6009 Broadway, Chicago, Ill.

**Voigt Company**, 1634-38 North Carlisle Street, Philadelphia 21, Pa.

**Westinghouse Electric Corporation**, East Pittsburgh, Pa.

**Charles J. Winston & Company, Inc.**, 41 East 53rd Street, New York City.

## LIGHTS, SPOT AND FLOOD

**SPOTLIGHTS** and floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see *Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most

spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

**Best Devices Company**, 10921 Briggs Road, Cleveland, Ohio.

**Century Lighting, Inc.**, 521 West 43rd Street, New York, N. Y.

**Genarco, Inc.**, 97-04 Sutphin Boulevard, Jamaica, N. Y.

**General Electric Company**, Schenectady, N. Y.

**Goldie Manufacturing Company**, 4888 North Clark Street, Chicago 40, Ill.

**Killark Electric Manufacturing Company**, Vandeventer & Easton Avenues, St. Louis 13, Mo.

**Major Equipment Company, Inc.**, 4603 Fullerton Avenue, Chicago, Ill.

**Kliegl Brothers**, 321 W. 50th Street, New York City.

**Neumade Products Corporation**, 330 West 42nd Street, New York City.

**Strobilite Company**, 35 West 52nd Street, New York City.

**STRONG ELECTRIC CORPORATION**, 87 City Park Avenue, Toledo, Ohio. See page 11.

**Westinghouse Electric Corporation**, Lamp Division, Bloomfield, N. J.

*LOBBY POSTS AND ROPES—See Crowd Control Equipment.*

*MAGAZINES—See Projectors and Accessories.*

## MARQUEES

**MARQUEES** have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

**American Sign Company**, 1911 West 18th Street, Cincinnati, Ohio.

**Artkraft-Strauss Sign Corporation**, 820 Twelfth Avenue, New York City.

**Continental Signs, Inc.**, 550 E. 170th Street, New York City.

**Everbrite Electric Signs, Inc.**, 1440 North Fourth Street, Milwaukee 12, Wis.

**Flexlume Sign Corporation**, 1464 Main Street, Buffalo 9, N. Y.

**POBLOCKI & SONS**, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).

**White Way Sign & Maintenance Company**, 1850 W. Fulton Street, Chicago, Ill.

## MATS FOR LOBBIES RUNNERS, SPACE UNITS

**LOBBY MATS** (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.  
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.  
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.  
Firestone Industrial Products, Inc., Akron, Ohio.  
Fremont Rubber Company, Fremont, Ohio.  
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.  
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.  
**HEYWOOD-WAKEFIELD COMPANY**, Gardner, Mass. (cocoa mats).  
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).  
O. W. Jackson & Company, 290 Fifth Avenue, New York City.  
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.  
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.  
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.  
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.  
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.  
United States Rubber Company, 1230 Sixth Avenue, New York City.

## MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.

Amperite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

Operadio Manufacturing Company, St. Charles, Ill.

Racon Electric Company, Inc., 52 East 19th Street, New York City.

**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J.

**WESTREX CORPORATION**, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

## MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

**MOTOR-GENERATOR** sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see *Lamps, D.C. Projection Arc*).

BETTER THEATRES SECTION

**AUTOMATIC DEVICES COMPANY**, 116 North 8th Street, Allentown, Pa.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.

**CINEMATIC CORPORATION**, 122 Washington Street, Bloomfield, N. J.

Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.

Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.

**MOTIOPHOTOGRAPH, INC.**, 4431 West Lake Street, Chicago 24, Ill. See page 9.

**ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY**, 257 Rhode Island Avenue, East Orange, N. J. See page 66.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.

General Electric Company, Schenectady, N. Y.

Gordos Corporation, 86 Shipman St., Newark, N. J.

**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, Newark, N. J.

Sylvania Electric Products, Inc., 1740 Broadway, New York City.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

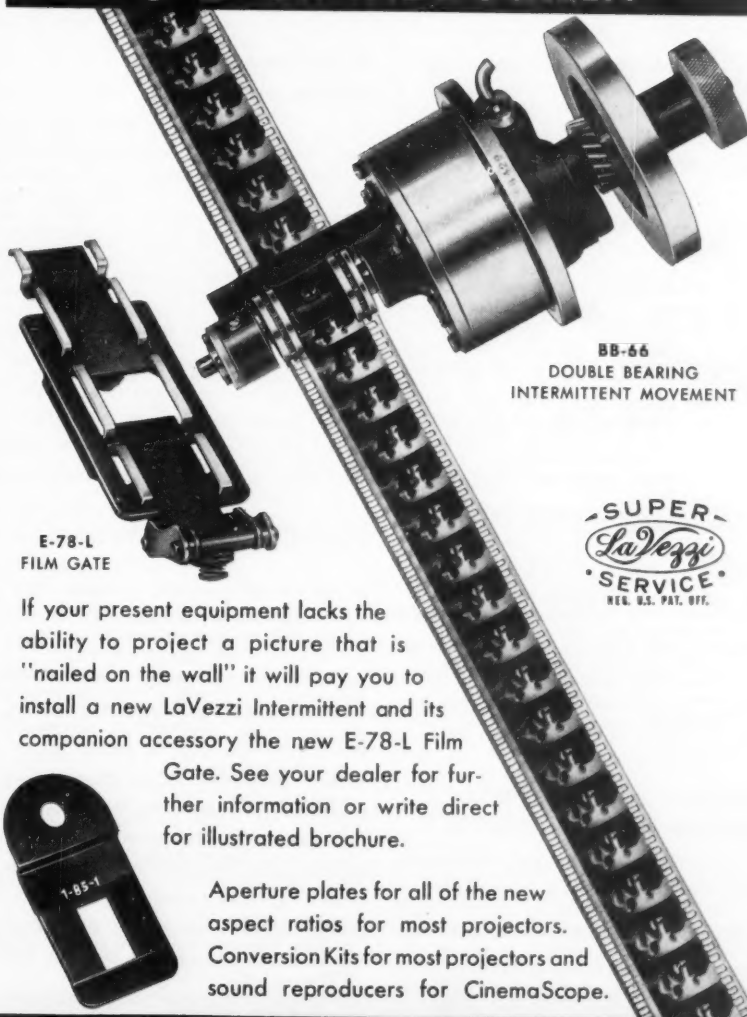
## PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in

## PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large

# ROCK STEADY PROJECTION IS A MUST FOR 3-D OR WIDE SCREEN



BB-66  
DOUBLE BEARING  
INTERMITTENT MOVEMENT

E-78-L  
FILM GATE

If your present equipment lacks the ability to project a picture that is "nailed on the wall" it will pay you to install a new LaVezzi Intermittent and its companion accessory the new E-78-L Film Gate. See your dealer for further information or write direct for illustrated brochure.



Aperture plates for all of the new aspect ratios for most projectors. Conversion Kits for most projectors and sound reproducers for CinemaScope.



## LAVEZZI MACHINE WORKS

4635 WEST LAKE ST.

CHICAGO 44, ILL.

variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.

RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

## PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.

Murch Electric Corp., Franklin, Me.

**PROJECTION LAMPS:** See *Lamps, D. C. Projection Arc.*

## PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 67.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

## PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may

be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 6.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 38.

HAL I HUFF MANUFACTURING CO., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler). See page 63.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 5.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 9.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 69.

## PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under *Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.

Bell & Howell, 7100 McCormick, Chicago, Ill.

Eastman Kodak Company, Rochester, N. Y.

Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.

Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Victor Animatograph Corporation, Davenport, Iowa.

## PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lahsing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Western Electric Company, 195 Broadway, New York City.

## RECTIFIER TUBES

Lines of Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter

lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See *Rectifiers*.)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

Cinematic Corporation, 122 Washington St., Bloomfield, N. J.

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.

Westinghouse Electric Corporation, Bloomfield, N. J.

## RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

American Selectifier Div., Andoe Enterprises Corporation, 113 W. 42nd St., New York 36, N. Y.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y.

See third cover.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.

Garver Electric Company, Union City, Ind.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

McColpin-Christie Corporation, Ltd., 4922 S. Figueroa Los Angeles 37, Calif.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.

J. E. ROBIN, INC., 267 Rhode Island Avenue East Orange, N. J. See page 66.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 15.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

## REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

**GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.** See page 28.  
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.  
Neumade Products, Inc., 330 West 42nd Street, New York City.  
Taylorreel Corporation, 2 Commercial Street, Rochester, N. Y.  
Wenzel Projector Company, 2500 South State Street, Chicago, Ill.

## REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see *Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

**BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.**  
**MEYER-SHULTZ, INC., Cedar Grove, N. J.** (metal reflectors). See page 38.  
**INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.**  
**KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.**  
**J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.**  
**Mirror-Guard Company, 837 Eleventh Avenue, New York City.**  
**RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.**  
**THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.**

## REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

**GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.**

**GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.**  
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.

**INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.**  
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

**WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.**

Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.

## SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.

## BETTER THEATRES SECTION

**GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.** See page 34.  
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.  
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.  
Guide Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

## SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (a diffusive surface, depolarizing the light, destroys the exclusiveness of the left and right images). Originally specular screens were fabricated specifically for relatively narrow auditoriums.

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it signifies a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, avoids "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For the installation of "wide screens," generally with curvature, prefabricated frames are available, fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, of cotton coated with plastic, and cotton otherwise coated to provide a "white" surface.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Artkraft-Strauss, Sign Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).

Ballantyne Company, 1712 Jackson Street, Omaha 2, Neb.

Bodde Screen Company, 8829 Venice Blvd., Los Angeles 29, Calif.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.

**Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.**

Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).

First American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames).

Glowmeter Corporation, 37 Franklin St., Buffalo, N. Y.

Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn. (wide-screen frames).

**H. R. MITCHELL & COMPANY, P.O. Box 690, Hartselle, Ala. (wide-screen frames). See page 85.**

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago, Ill.

**RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.**

Raven Screen Corporation, 124 East 124th Street, New York City.

**RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 20.**

**J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 66.**

Trans-Lux Screen Corporation, 1270 Sixth Avenue, New York 20, N. Y.

Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).

**VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 37.**

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

**WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See this page.**

## SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see *Diffusive type under Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat

## HEADQUARTERS FOR FILM MAGAZINES

Give your Projectionist, Wenzel 25" Magazines. He can use that "Extra Changeover Time" for other Booth requirements.

The Wenzel 25" Magazine, known as PRO-51 Upper, and PRO-52 Lower, is 3 1/4" deep, and when the beaded type door is closed, there is approximately 4" inside clear depth in the magazine.

### FILM MAGAZINES

18" Standard Type

18" De Luxe Type

25" All Purpose Type

## STEREOPHONIC ATTACHMENTS

4" Projection Lens Holders with focusing device for most standard projectors, including Super and E7 types.

Write for Complete Illustrated and Descriptive Literature, or Ask Your Supply Dealer.

## WENZEL PROJECTOR CO.

2505-2519 S. State Street

CHICAGO 16, ILL.

Cable Address: WENZKO

## WILLIAMS SOLID PLASTIC SILVER FINISH SCREENS

Widely used everywhere for

## CINEMASCOPE ALL WIDE SCREEN TECHNIQUES AND 3-D

- Assures the brightest pictures because it returns the most light. Unusually high reflective efficiencies (better than 3:1 to 1 as compared to a flat white screen).
- Superior light distribution permits perfect viewing throughout the theatre.
- Imperceptible electronically-welded seams.
- Perfect polarization. No streaks or "patterns."
- True color reproduction. Clearly defined black and white.
- Extremely strong and tough. Permanently flexible.
- Unaffected by moisture.
- Guaranteed fire-resistant. Beware of unsupported fire-proof claims. Insist on actual PROOF!
- Perforations are of the diameter and spacing recommended by SMPTE. clean-cut and with no projecting fibres to impede sound or collect dirt.

Now installed for CinemaScope by Stanley Warner Theatres; Paramount Inter-Mountain Circuit; United Theatres, New Orleans; Basil Brothers, Buffalo; Wm. Goldman Theatres, Philadelphia; Long Theatres, Texas.

Write today for details and sample. Orders given prompt attention.

## WILLIAMS SCREEN COMPANY

1675 SUMMIT LAKE BLVD., AKRON 7, OHIO

Originators of All-Plastic and Seamless Plastic Screens.

more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (see list under *Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces. (For drive-in aluminum paint see under *Drive-In Equipment, Supplies and Services*.)

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.  
Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

**RAYTONE SCREEN CORPORATION**, 165 Clermont Avenue, Brooklyn, N. Y. See page 26.

Stewart-Translux Corporation, 1270 Sixth Avenue, New York 20, N. Y.

Tropical Paint & Oil Company, 1148-1246 West 70th Street, Cleveland 2, Ohio.

**SCREEN TOWERS**—See *Drive-In Theatre Equipment*.

**SEATING**—See *Chairs, Auditorium*.

**SELSYN MOTORS**—See *Third-Dimension Equipment and Supplies*.

## SIGNS (ELECTRIC) FOR THEATRE NAME

**ELECTRIC SIGNS (metal)** framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also *Attraction Advertising under Drive-In Theatre Equipment*.)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

**POBLOCKI & SONS**, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

## SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

**SIGNS** FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Formation," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated & Ticket Register Co., 354 West 44th Street, New York City.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Kliegl Brothers, 521 W. 50th Street, New York City.

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

**POBLOCKI & SONS COMPANY**, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Posteroid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

**SLIDES**—See *Stereopticons*

## SOUNDHEADS

**SOUND** reproducers, or heads, are of two basic types: *Optical*, for reproducing photographic tracks, and *Magnetic*, for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation, a variation due to the tentative status of multiple-track sound, which is available for some third-dimensional film product, and either available or mandatory for some "wide-screen" pictures. In some cases the tracks are on strips separate from the image film; in others sound and image are on one film. The former require a separate ("dummy") magnetic reproducer; the latter need an attached ("button-on" or "penthouse") soundhead.

"Dummy" magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet. In either case, the reproducer must be connected to the projectors through positive synchronizing devices, such as selsyn motors (see *Third-Dimension Equipment & Supplies*).

"Button-on" magnetic head are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

**THE BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Neb. See page 6.

**CENTURY PROJECTOR CORPORATION**, 729 7th Avenue, New York 15, N. Y. See page 38.

**INTERNATIONAL PROJECTOR CORPORATION**, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

**MOTIOGRAPH**, 4431 West Lake Street, Chicago, Ill. See page 9.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J. See page 5.

Fairchild Recording Equipment Co., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.

**S. O. S. CINEMA SUPPLY CORPORATION**, 602 West 32nd Street, New York City.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

**WENZEL PROJECTOR CORPORATION**, 2509-15 South State Street, Chicago 16, Ill. See page 69.

**WESTREX CORPORATION**, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 10).

## SOUND SYSTEMS, COMPLETE

**ALL OF THE** components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete

systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

(See *Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns*.)

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

Equipment for reproduction of a single optical track by three speakers placed behind the screen as for stereophonic sound, is available in the Perspecta system, which introduces a device acting in the manner of a variable gain amplifier. Called an "integrator," it has three circuits, each responsive to certain frequencies superimposed on the picture sound record.

**THE BALLANTYNE COMPANY**, 1707-11 Davenport Street, Omaha, Neb. See page 6.

**CENTURY PROJECTOR CORPORATION**, 729 Seventh Avenue, New York City. See page 38.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J. (stereosound adapter).

**INTERNATIONAL PROJECTOR CORPORATION**, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

Fairchild Recording Equipment Co., 154th St. and 7th Ave., Powell's Cove, Whitestone, N. Y. Perspecta sound).

James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.

Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.

**MOTIOGRAPH**, 4431 West Lake Street, Chicago, Ill. See page 9.

Natural Sound Corporation, 1710 North LaBrea Avenue, Hollywood 46, Calif.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J. See page 5.

**WESTREX CORPORATION**, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 10.

## SPEAKERS AND HORNS

**MOTION PICTURE** sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (For in-car speakers see *Drive-In Theatre Equipment and Supplies*.)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

Ampex Corporation, 934 Charter Street, Redwood City, Calif.

**BALLANTYNE COMPANY**, 1712 Jackson Street, Omaha, Neb.

General Electric Company, Electronics Dept., Syracuse, N. Y.

**INTERNATIONAL PROJECTOR CORPORATION**, 55 LaFrance Avenue, Bloomfield, N. J.

Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.

**RADIO CORPORATION OF AMERICA**, Engineering Products Department, Camden, N. J.

**WESTREX CORPORATION**, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

**SPECTACLES FOR 3-D**—See *Third-Dimension Equipment and Supplies*.

## SPLICERS AND FILM CEMENT

**DEVICES** FOR splicing film are available in various models, including those which supply heat for creating a

weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).  
Griswold Machine Works, Port Jefferson, N. Y.  
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).

**NATIONAL THEATRE SUPPLY**, 90 Gold Street, New York 38, N. Y. (cement).  
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).  
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

•  
**SPOTLIGHTS**—See *Lights, Spot and Flood*

•  
**STAGE DRAPES AND CURTAINS**—See *Fabrics for Walls, Curtains and Stage Drapes*.

## STAGE LIGHTING EQUIPMENT

**EQUIPMENT FOR lighting** the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.  
Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.  
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
**STRONG ELECTRIC CORPORATION**, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).  
Superior Electric Company, Bristol, Conn.  
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (dimmers).

•  
**STEREOPHONIC SOUND**—See *Sound Systems, Complete*.

## STEREOPTICONS AND SLIDE PROJECTORS

**LIGHT PROJECTORS** for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.  
**BAUSCH & LOMB OPTICAL COMPANY**, 679 St. Paul Street, Rochester, N. Y.

BETTER THEATRES SECTION

Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.  
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.  
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.  
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.  
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.  
**STRONG ELECTRIC CORPORATION**, 87 City Park Avenue, Toledo, Ohio.

## SLIDES

National Studios, 145 West 45th Street, New York 19, N. Y.  
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

•  
**TAKEUPS**—See *Projectors and Accessories*.

## TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

Telephone Answering & Recording Corp., 142 Madison Ave., New York 17, N. Y.

## TELEVISION, LARGE-SCREEN

**TELEVISION** equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.  
Paramount Pictures, Inc., 1501 Broadway, New York City.  
**RADIO CORPORATION OF AMERICA**, Theatre Equipment Div., Camden, N. J.  
**TRAD-MOTIOPH**, 4431 West Lake Street, Chicago, Ill.

## THIRD-DIMENSION EQUIPMENT & SUPPLIES

**PROJECTION** of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by

electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or

## IN CANADA

**PERKINS**  
ELECTRIC COMPANY LTD.

## IN THE U.S.

**PERKINS**  
THEATRE SUPPLY CO. LTD.

## Suppliers of:

- Stereophonic Sound
- Anamorphic Lenses
- Wide Angle Lenses
- Wide Screens
- 3-D Equipment
- Genuine Polaroid 3-D Glasses
- "Drive-in" Sound
- Projection
- Speakers
- Pre-Fabricated Screen Towers
- Concession and Playground Units

MONTREAL • BUFFALO  
TORONTO • VANCOUVER  
MONCTON

permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (See *Lamps, D. C. Projection Arc*)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (See *Motor-Generators and Rectifiers*)

For specular screens see *Screens, Projection*. Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose.

Third-dimension systems for placing the dual images of 3D productions on the same 35mm films, with frames side by side and turned longitudinally, have been developed. In projection pictures are rotated to upright position and superimposed by means of an optical system in front of the projection lens or port. The projection device must belong to the system used in producing the print.

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

**THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks).** See page 6.

**CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City (mechanical interlocks).** See page 38.

Depth Viewers, Inc., P. O. Box 6, Cincinnati 36, Ohio (glasses).

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).

**GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels).** See page 28.

Hollywood Film Company, 946 Seward Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).

**INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).**

**MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. (interlocks).** See page 9.

**NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).**

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and single strip equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).

**RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).**

**WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines).** See page 38.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

## TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowed hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and

design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

**GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y.** See page 54.

**GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.**

## TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

**GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y.** See this page 51.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

**WENZEL PROJECTOR CORPORATION, 2506-19 South State Street, Chicago 16, Ill. (manual type)**

## UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City.

Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.

Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.

Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

## UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated). Sydney Blumenthal & Company, 1 Park Avenue, New York, N. Y. (mohair).

Bolta Product Sales, Inc., Lawrence, Mass. (coated).

Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plastic).

Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).

Cotan Corporation, 331-359 Oliver St., Newark, N. J. (coated).

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).

Firestone Industrial Products Co., Velon Div., Akron, Ohio (coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).

**MANKO FABRICS COMPANY, 114 East 27th St., New York City (coated).** See page 83.

Masland Duralleather Company, Amber Street at Willard, Philadelphia, Pa. (coated).

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).

The Textile Leather Corporation, 607 Madison Avenue, Toledo, Ohio (coated).

**UNITED STATES PLYWOOD CORPORATION, 55 W. 44th Street, New York 18, N. Y. (coated).**

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).

Zapon-Keritol Division of Atlas Powder Company, Stamford, Conn. (coated).

**VACUUM CLEANERS—See Cleaning Mechanisms.**

**VENDING EQUIPMENT—See Better Refreshment Merchandising Buyers Index on page 47.**

## WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leather-like types (See *Fabrics for Walls, Curtains & Stage Drapes*).

Armstrong Cork Company, Lancaster, Pa. (linoleum).

Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).

Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass. (coated fabric).

Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).

Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (coated fabric).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated fabric).

Katsenback & Warren, 49 East 53rd Street, New York City (wall paper).

Masland Duralleather Company, Amber Street at Willard, Philadelphia, Pa. (coated fabric).

The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).

Textile Leather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).

**UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York 18, N. Y. (coated fabric).**

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

# about Products . .

★ news and views of the market and its sources of supply

## Manko Offers New Seat Cover Repair Service

A SERVICE plan whereby torn or worn-out theatre seats will be recovered in matching colors and materials has been announced by Sid Mankowsky, president of the Manko Fabrics Company of New York. The minimum order accepted is for 25 seats.

A wide choice of colors in plastics or fabrics is available from the company's large stock. Samples of the materials will be supplied exhibitors desiring them if they send in one of their seat covers to the company.

Manko also supplies complete new sets of seat covers for entire theatres.

## Flourescent Drive-In Directional Signs

A NEW series of directional signs for drive-in theatres, designed to provide high visibility by both day and night, has been marketed by Ardley of New York City. The signs are now being used by the Redstone Drive-in Theatres circuit of Boston and others.

Yellow block letters against a dark blue



background are designed to provide maximum color contrast by day; while at night the fluorescent letters reflect the light from automobile headlights and other sources.

The signs are available with directional arrows pointing "right," "left," and "straight ahead" and are constructed of Masonite, which can be nailed or screwed to trees, posts or fences. The manufacturer points out that careful attention has been given to the size of the signs to make them conform with state and local highway regulations.

The signs can be purchased in quantities of 25, 50, 100 and 200, with the price per sign decreasing according to the size of the order.

## Automobile Visors for Protection from Rain

VISORS designed to be attached to the automobiles of drive-in patrons when it rains, thereby eliminating the necessity of using windshield wipers, have been marketed by Rainview, Inc., Toledo, Ohio. The manufacturer suggests a rental charge of 20c to patrons.

Trade-named the "Rainview Visor," the unit is made of heavy gauge plastic and has an aluminum tube frame. It is designed for installation on all types of cars and can be attached within a very few seconds, according to the manufacturer. Colors available include red, blue, green, yellow or pink.

In case of damage to the visor, a replacement kit will be provided by the company at a slight cost.

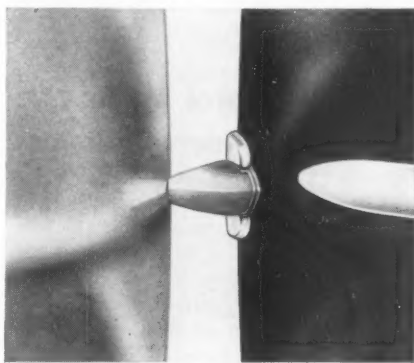
## Automobile Door Stop For Drive-In "Giveaway"

A "DOOR-STOP" device designed to protect automobile doors from being dented or nicked when opened against another car at drive-in theatres or in parking lots and against walls has been marketed by Louis J. Lindner of New York City with the suggestion that they be used as a "giveaway" to patrons by theatre operators.

Called "Pro-Tec-Ur-Dor," the device is constructed of natural rubber and triple-plated, rust-proof chrome. It clamps on car doors at the "impact point," without

the necessity, the manufacturer points out, of drilling holes or otherwise damaging the paint on the doors.

The car door stop is being offered at



quantity prices to theatre operators who may wish to use it as a premium for frequent attendance with their drive-in patrons.

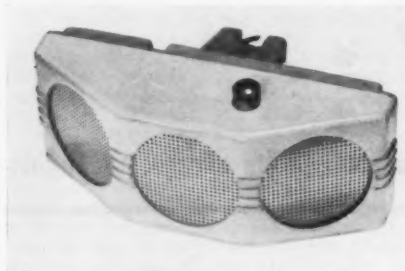
## Three-Unit Speakers Introduced by Eprad

TRIPLE-UNIT in-car speakers designed for reproduction of multi-track sound at drive-ins have been marketed by Eprad, Toledo, Ohio. The first drive-in to install the new speakers was the Cactus drive-in, Tucson, Ariz., owned by Wes Becker, where the CinemaScope production, "The Robe," opened on April 24th. Two additional wires were buried to provide three sound wires and one common wire to the Eprad three-speaker unit. The Cactus screen was enlarged to 90 by 40 feet, and new Strong "Super 135" lamps installed.

The single-case Eprad speaker is 10-1/8 inches long and 3-13/16 inches high, making it only slightly larger and heavier than conventional Eprad Universal speakers, the company points out. The case is molded of two-tone gray Fiberglas and mounts on the rear-view mirror. A single cord to the unit contains four conductor wires—three voice-channel wires to the three driver units and the fourth effects channel to all driver units. The three speakers are 3 1/2-inch with 1.47-

ounce magnets, and there is a single volume control.

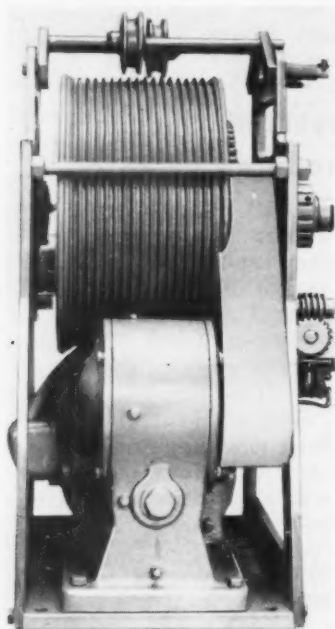
Eprad junction boxes now in use can easily be converted to handle the new



speakers through the addition of clips and a small insulated plate with three transformers mounted thereon, the manufacturer states. The speakers are available from all independent dealers.

## Curtain Control Model For Wide-Screen Changes

THE LATEST model of the "Super No. 11" curtain control of Vallen, Inc., Akron, Ohio, manufacturers of curtain tracks and control equipment and special operating devices, has been developed for use in theatres where quick and smooth changes in the size of the projected picture are desired, particularly



with CinemaScope. The number of stopping points can be accurately and invariably established, it is pointed out.

The unit has a drum-type drive and a quick-acting magnetic brake, and it is designed to circumvent the alteration in timing caused by slipping linkage. One-

button control provides instant curtain response at any point of travel and in any desired direction even when the curtain is operated at high speed, according to the manufacturer.

The unit is self-contained and shipped ready to connect to a simple two-wire circuit. Safety features intended for protection to curtains and operating equipment are built right into the control.

## Projection Optics Makes Changes in Lens Line

THE DISCONTINUANCE of "Series III-C Superlite" lenses in focal length sizes from 2.75 to 3.50 inches and their replacement by the new "Hilux" type in all sizes from 2.00 to 3.50 inches has been announced by the Projection Optical Company, Inc., Rochester, N. J.

The company also reports that "Series III-C" lenses in long focal length sizes from 5.00 to 8.50 inches, inclusive, are now available for delivery.

## Fluorescent Tube with Peach-Colored Light

A NEW FLUORESCENT tube developed to produce a "soft and intimate" lighting effect in such areas as theatre lounges has been added to its line of "Lustra Double-Duty" fluorescent lamps by the Lustra Corporation of America, Brooklyn, N. Y.

Available in all popular wattages, the new lamp is called the "Glo-Tone." It emits a warm, peach-colored light, and its soft tonal quality has been found in tests to be especially attractive to women, the company asserts, who "like its restful glow."

## New Furniture Rests To Protect Flooring

FURNITURE rests designed to protect resilient flooring and carpeting, as well as wooden and concrete floors, from almost all types and sizes of furniture have been marketed by the Armstrong Cork Company, Lancaster, Pa. Four types of rests are recommended, the manufacturer states, including nail type, cotter pin type, rests for metal tubular furniture, all with ball and socket construction, and cup types—both round and square.

It is pointed out that the type of furniture leg largely determines the type of rest that should be used. Where the leg is solid wood, either the nail type or cotter pin type can be inserted after a hole is bored in the leg. The ball and socket feature permits tilting of the furniture without having the rest leave the flatness of the

floor. The larger square and round cups are for use on furniture with legs of wide diameter.

The company also has a special rest for furniture with round, hollow, metal legs. This type is inserted into the hollow leg,



Furniture rests of the Armstrong Cork Company designed to protect floors from all types of furniture legs. Constructed with modern lines, the rests complement the conservative, the moderate, and the ultra modern types of interior furnishings. At top left is shown the new rest for metal tubular furniture. After it is inserted in tube, a parachute washer expands preventing it from coming loose.

and a serrated, parachute-type washer expands, preventing the rest from disengaging.

The recommended size of the rest or cup is controlled by the weight of the particular furniture, it is further explained. Charts listing the sizes of rests in relation to the weight are compiled on the basis of the weight received by one leg.

## Vinyl Upholstery with Special Jersey Backing

A NEW TYPE of jersey knit-backed vinyl upholstery material, produced by a "controlled lamination" process designed to prevent splitting of the material, has been placed on the market by the Bolta Corporation of Lawrence, Mass.

Trade-named "Armor-Weight Elastic Boltaflex," the material is designed for heavy duty service on all types of furniture and public seating. The Boltaflex vinyl is laminated to the jersey backing by a special process which, according to the manufacturer, does not "form deep ditches in the vinyl as occurs when a vinyl face sheet and jersey backing are embedded or mashed together." As a result of the construction, he states further, the material has a soft, pliable "hand" and tear-resistance and stretchability.

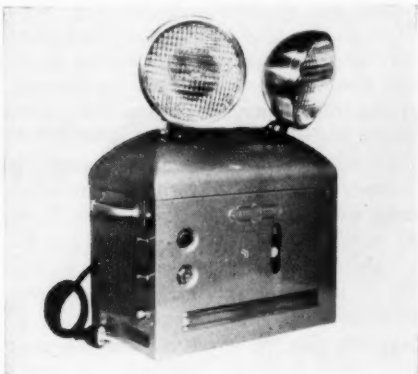
The new material can be applied to furniture through traditional fabric upholstery techniques, it is pointed out. It is now available in two leather-like patterns, Matador and Imperial Finish, in a new

decorator color line. Colors include Bone White, Oak Brown, Ivory, Tan, Dusty Oliver, Crimson, Putty, Oxford Grey, Bottle Green, Lime, Sea Coral, Maize, Old Wine, Black, Sage Green and Teal Blue. New Patterns and colors are planned for the near future.

## Redesigned Automatic Emergency Light Unit

REDESIGNING of its automatic emergency lighting unit, with a number of new features, has been announced by the Carpenter Manufacturing Company, Boston. The unit has a glass jar batter, non-automotive type, designed to deliver 91% of rated capacity after 30 minutes of use.

The new features include external switches for quick testing. Other switches



control the battery charger and disconnect the lampheads should the unit be taken out of service. A red pilot light indicates when the battery is on high charge and an amber light indicates readiness for service. A visible disc float hydrometer eliminates the necessity for ladder-climbing.

## 87 More Theatres Order RCA Stereophonic Sound

A CONTINUED demand for RCA "Stereoscope" sound systems is reported by the Engineering Products Division of the Radio Corporation of America, which lists 87 more theatres ordering installations of the multi-track magnetic reproducing equipment and new loudspeakers. The installations will be supervised by the RCA Service Company.

Theatres scheduled to receive equipment covered by the new orders are as follows:

Arlington, Arlington, Ill.; Coral, Oklawm, Ill.; Circle, New Kensington, Pa.; Ritz, Clearfield, Pa.; Capitol, Braddock, Pa.; Strand, Pottstown, Pa.; Strand, Dundalk, Va.; Radford, Radford, Va.; Cinema, Framingham, Mass.; Victory, Holyoke, Mass.; Palace, Jamestown, N. Y.; Temple, Kane, Pa.; Gem, New Richmond, Wisc.; Auditorium, Red Wing, Minn.

Also Park, Waukesha, Wisc.; Boswell, Bos-

well, Ind.; State, Greenville, Ohio; Covedale, Cincinnati, Ohio; Vitaphone, Wenatchee, Wash.; Bow, Butte, Montana; Malco, Owensboro, Ky.; Fenray, Martins Ferry, W. Va.; Hamlet, Hamlet, N. C.; Gem, Kannapolis, N. C.; Scott, Odessa, Tex.; N. Houston, Houston, Tex.; Long's, Pasadena, Tex.

Also Senate, Central, Biltmore, Nortown, Chicago, Ill.; Pekin, Pekin, Ill.; Washington, Quincy, Ill.; Harvey, Harvey, Ill.; Roxy, Oakland, Cal.; Park, Cleveland, Ohio; Oneonta, Oneonta, N. Y.; Norwalk, Norwalk, Ohio; Lincoln, Union City, N. J.; Oritani, Hackensack, N. J.; Warner, Harrison, N. J.; Union, Union, N. J.; Cranford, Cranford, N. J.; Embassy, Orange, N. J.; Regent, Newark, N. J.; Wellmont, Montclair, N. J.; Capitol, Belleville, N. J.

Also Fond Du Lac, Fond Du Lac, Wisc.; Roxy, Peru, Ind.; Dixon, Dixon, Ill.; Indiana, E. Chicago, Ill.; Lona, Kankakee, Ill.; New Moon, Vincennes, Ind.; Collingswood, Collingswood, N. J.; Comerford, Scranton, Pa.; Riviera, Binghamton, N. Y.

Also St. James, Asbury Park, N. J.; Plaza, Schenectady, N. Y.; Plaza, Corona, L. I., N. Y.; Brook, Sheepshead, Brooklyn, N. Y.; Prospect, Flushing, L. I., N. Y.; Community, Fairfield, Conn.; Rialto, Albion, N. Y.; Great Lakes, Nor-town, Detroit, Mich.; Lancaster, River Rouge, Mich.; Midtown, St. Paul, Minn.; State, Ely, Minn.; Varsity, Athens, Ohio.

Also Capitol, Frankfort, Ky.; Murphy, Wilmington, Ohio; Gloria, Urbana, Ohio; Benton, Kennewich, Wash.; Liberty, Ellisburgh, Wash.; Norwood, Florence, Ala.; Anderson, Kingstree, S. C.; Ritz, Brunswick, Ga.; Lyric, Waycross, Ga.; Trent, Trenton, N. J.; Capitol, Winchester, Va.; Takoma, Kennedy, Beverly, Washington, D. C.; Elbert, Elbertson, Ga.

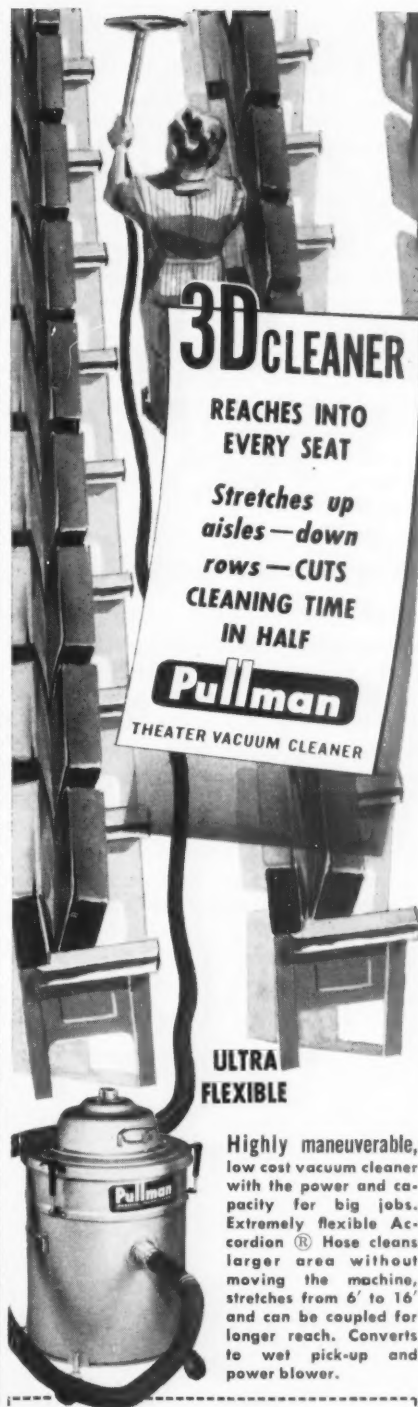
## Hawaiian Flower for Promotional Device

THE WOODROSE, a Hawaiian flower designed for use as a promotional device, has been introduced by H. C. Kreuger-Flower of Hawaii, originators of the Hawaiian Vanda orchid promotional. The flower can be used on



such occasions as grand openings, anniversaries, Mother's Day, reopenings, etc., according to H. C. Kreuger, head of the company, which has offices in Los Angeles.

The Woodrose (see photo) is described



**Pullman Vacuum Cleaner Corp.**  
Boston 19, Mass.

I would like more information about the Pullman Theater Vacuum Cleaner with Accordion Hose.

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as "looking and feeling like a hand-carved rose of wood rubbed to a satiny smooth finish." Actually, it is pointed out, the "roses" are the seed-bearing part of the vine, *Convolvus Tuberosum*, from the Morning Glory family, which produces a mass of pleasing yellow flowers. The yellow bloom later turns to variegated shades of brown—from satiny beige to rich dark brown. The flower is available in single and double corsages and with ribbon bow and corsage pin, packed in a cellophane bag.

In addition the company has announced the Baby Woodrose, which has the same shape as the larger flower but smaller blooms and it grows in clusters. It is also available complete with bow, pin, and packaging.

#### DATA ON CLEANING FLOORS

Information on how to clean and treat various kinds of floors is provided in a small (4 by 6-inch) cardboard device developed by Multi-Clean Products, Inc., of St. Paul, Minn. Called the "Multi-Clean Florule," the device features a rotating dial, which, when pointed to the name of a certain floor, immediately discloses through a slot in the dial the proper floor materials to use, coverage in square feet per gallon for each, drying times and method of application. On the reverse side is a complete catalog description of the company's floor treating chemicals together with packaging

information. The Florule is available free, and requests should be directed to the company at 2277 Ford Parkway, St. Paul 1, Minn.

#### Utility Cart Designed For Drive-In Clean-Up

AN ALL-PURPOSE utility cart equipped with a heavy canvas bag for gathering grass, leaves, or waste paper at



drive-ins has been placed on the market by Canvas and Metal Specialties, Inc., Groveville, N. J. When the bag is removed, the frame becomes a handy truck, adaptable for moving incinerators and waste recep-

tacles from place to place in open areas. In addition an ash or garbage can, fertilizer, peat moss or cartons up to 200 pounds resting on the built-in platform can be transported, even up steps, the manufacturer states.

The cart is constructed of welded steel and is approximately 20 by 20 by 40 inches high, weighing about 25 pounds. It is equipped with 10-inch semi-pneumatic rubber-tired ball-bearing wheels. The steel framework is collapsible and may be stored in a closet.

#### New Plastic Screen Cast in One Piece

HAVING acquired additional matrixes, the Bodde Screen Company, Los Angeles, has announced that it can now supply, its custom-made seamless screens on a quantity production basis. Prior to this time the company had filled only special orders, its entire output of this type screen being consumed by the demands of film studios, preview theatres and experimental installations.

Called the "Bodde Seamless Screen," it is constructed of plastic with an aluminum surface and cast in one piece up to 35 by 90 feet, making it free from "streaks, 'clouds' and perforation blemishes," according to the manufacturer. He also states that the surface does not crack, chip or flake off; that the screen is flame-resistant; and that it has only 1/2 d.b. loss in sound

#### "BEFORE AND AFTER" STORY OF THEATRE AUDITORIUM CHAIRS



How worn-out theatre auditorium chairs can be completely rehabilitated is demonstrated in these photographs of "before" (above) and "after" (right), which are typical of a reconditioning project recently completed for two theatres in Ohio by the Theatre Seat Service Company of Nashville, Tenn. The theatres are the Xenia and Chakeres in Xenia and Springfield, and the owners were very pleased with the new teal blue enamel color and wild rose Mohair cushion upholstery, according to Fred H. Massey of Theatre Seat Service. Note the extremely dilapidated condition of the chairs in the photo above, with coverings worn and torn.



transmission. The latter is attributed mainly to the fact that the screen is made from ethyl cellulose instead of a spongy vinyl type material. The screen is washable with any soluble soap solution or can be cleaned by flushing with clear water.

The screen is obtainable in three reflecting factors: Type A, for a narrow theatre, has a 4:1 gain factor; Type B, for a medium width theatre, has a 3:1 gain factor; and Types C, for a wide theatre and steep balcony, has a 2½:1 gain factor.

The company reports that the Polaroid Corporation has tested the screen and credits it with "a higher non-depolarizing factor (for 3D) than any screen previously tested." The screen is flame-resistant, and the only cloth used in its construction is the molded binding on the edges.

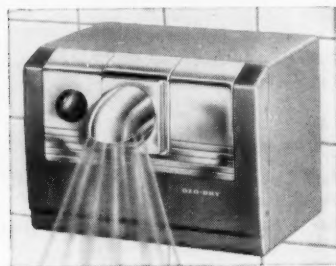
The screens are shipped in kiln-dried wooden boxes on 3-inch seamless poles, with cotton soft liners between screen surfaces for protection in shipping and storage.

The Bodde Company also manufactures a translucent rear-projection screen for motion picture and television use.

## Hand-and-Face Dryer With Germicidal Lamp

AN ELECTRIC hand-and-face dryer equipped with germicidal action and designed to operate within 30 seconds has been marketed by the Michael Electric Company, Inc., New Haven.

Called the "Ozo-Dry Hurricane," the dryer has a Westinghouse Odorout Sterilamp, which generates indirect ultraviolet irradiation to prevent the spread of surface bacteria and check skin irritations. The unit has a large push-button timer and chrome-plated nozzle of swivel design.



The push button, responding to fingertip or elbow pressure, releases a quick-drying air current which shuts off automatically within 30 seconds. The swivel nozzle can be turned to convenient positions for drying face or hands.

Designed for mounting on the wall, the dryer has heavy gauge steel housing. Its dimensions are 9½ by 7 by 6¾ inches. A 200-watt heating unit, protected by a special fuse, and a 6000 rpm blower are designed, it is pointed out, to effect the "under-30-seconds" speed. The units have grey metallic finish with chrome trim.

BETTER THEATRES SECTION

## Anamorphic Lens Called "Vidoscope"

AN ANAMORPHIC auxiliary lens, called "Vidoscope," which is manufactured in Germany, has been announced for distribution in this country by Walter Futter of New York City.

The lens is delivered to both dealer and



exhibitor in a permanent fibre case and is available for immediate delivery.

The company also has a complete line of wide-angle and long focus projection lenses in all focal lengths from 1½ to 8 inches.

## "LUXURIA" SCREENS INSTALLED

The installations of new "Luxuria" screens in the New York home office projection rooms of Paramount and Columbia are reported by the Trans-Lux Stewart Corporation of Torrance, Calif. The "Luxuria" screen is designed for "all-purpose" projection, including 3D and wide-screen, and is said to give a "seamless" effect. It is manufactured in sizes up to 90 feet in width. Eastern sales rights are handled by Joe Hornstein in New York City.

## NEW BOLTA REPRESENTATIVE

Ramsco Associates, which has headquarters in Los Angeles, has been appointed west coast representative for Bolta Products Sales, Inc., and Bolta-Saran, Inc., Lawrence, Mass., manufacturers of "Boltaflex" vinyl and Saran upholstery materials. Ramsco maintains additional offices in San Francisco, Seattle, Salt Lake City, Phoenix and Honolulu and serves the entire area west of the Rocky Mountains.

## BRITISH EQUIPMENT DISPLAYED

More than 50 motion picture products made by J. Arthur Rank's British Optical and Precision Engineers, a group of companies which manufactures all types of such equipment in the United Kingdom, were exhibited at the Photographic Fair and Trade Show held at Cologne, Germany,



## REFLECTORIZED SIGNS

Small enough not to offend & still large & BRILLIANT enough to advertise & direct.

NO more wondering and worrying where to put signs nor how to light 'em. Any tree, post, fence or shed, in fact any roadside object becomes a BRILLIANT directional sign pointing the way to your theatre.

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50 @ \$2.50 ea. 200 @ \$1.50 ea.

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## Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 53) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

early in April. Included was G. B-Kalee Ltd. equipment for CinemaScope, with their anamorphic lenses fitted to a "Gaumont-Kalee" 21" projector; new screen materials; and auditorium chairs. The display also covered the 16mm field and equipment for film studio technicians. H. R. A. de Jonge, joint managing director of G. B-Kalee Ltd., headed the party of BOPE executives and technicians at the fair.

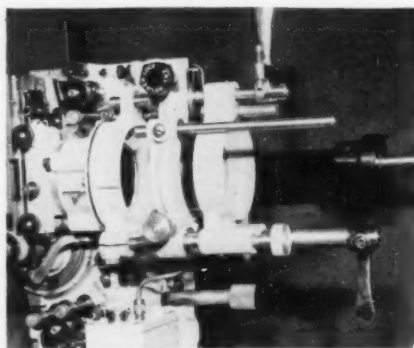
## Adjustable Lens Mount Announced by Norpat

AN ADJUSTABLE lens mount designed for replacing the lens clamping mechanism on current models of projectors to provide the additional advantage of vertical and horizontal movement, has been marketed by Norpat Sales, Inc., New York, for centering picture on screen, and aligning the optical system on changing from Academy prints to CinemaScope prints, and vice versa.

Called the "Dacor Tru Center," the unit operates as follows: When the lower lever (shown in the photo on the lower right) is rotated in an arc of approximately 75°, the lens holder is moved vertically 1/8th of an inch. With the upper lever (shown in photo at top center) an equal horizontal movement of the lens holder is achieved. These movements, in the planes desired, are accomplished by means of an eccentric

bushing moving two split clamp collars vertically, and by means of an eccentric shaft within a collar in the assembly for the horizontal movement.

The upper level of the unit is provided with two stop screws whose position can be moved in the lever base to limit the extreme two positions at which it is desired to set the horizontal adjustment. (One of these screws is visible on the base of the



lever in the photo; the other is hidden behind the lever itself.) To accomplish the same result for the lower vertical movement lever, another bracket with two limiting screws is supplied (it is not shown in the photo). This bracket mounts on the front of the projector housing and is adjusted to limit the lever movement and thereby the vertical lens movement at the extremities desired.

A shaft with an adjustable lock collar is also provided for use as a guide on which to mount a prefocusing clamp ring. In this manner the lens may be repositioned properly after removing for cleaning, etc.

The unit can be easily installed by any competent projectionist, the company points out, the only tools required being the Allen set screw wrenches supplied with the mechanism, and regular screw drivers. When the old clamp mechanism is removed from the projector, the four screws holding it can be used to mount the new unit in the same place. The new unit has a lens holder lock screw with a knurled knob (shown in center of photo). The lens focusing handle is at right center, just left of the lower level.

The clamp ring is wider than in the original unit, it is pointed out, in order to provide a larger clamp bearing surface to hold the lens. This was necessitated by the short focal lenses now in common use.

For projectors having a 4-inch diameter lens holder, in which standard 2-25/32-inch diameter lenses are used, eccentric lens clamp barrels are provided.

### NEW LITERATURE

*All-Purpose Screen:* New literature (Form 3R2249) describing the RCA "Dyna-Lite" screen has been issued by the Engineering Products Division, Radio Corporation of America, Camden 2, N. J.

Made of 100% Firestone Velon, the "all-purpose" screen is aluminum-pigmented and has a "seamless" appearance. It is fabricated to order in all sizes up to 30 feet by 60 feet, with or without perforations.

### CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

### EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.



## BURKE PLAYGROUND EQUIPMENT

Complete line of playground, home, playschool play devices.

**BURKE EXCLUSIVES**  
• HOBBY-HORSE  
• GLIDER  
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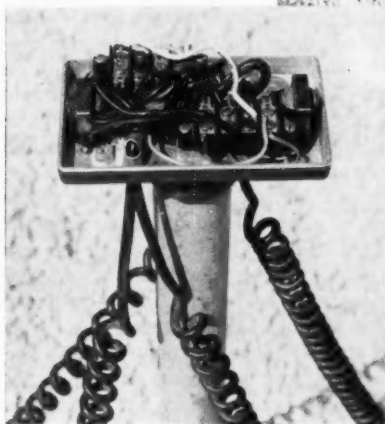
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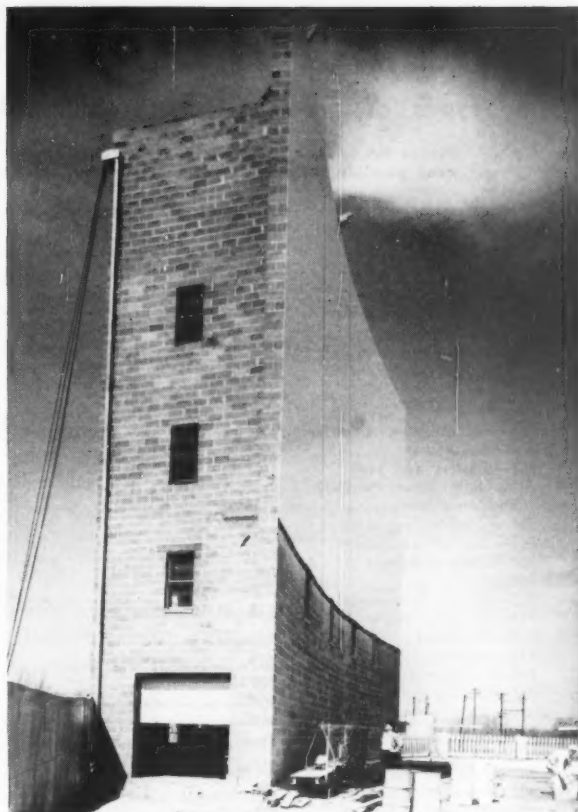
# CinemaScope for An Omaha Drive-In

Having recently acquired ownership of the Airport drive-in at Omaha, J. Robert Hoff, vice-president of the Ballantyne Company, proceeded to equip it for CinemaScope, employing a system of two speakers for each car. The installation is described and pictured herewith.

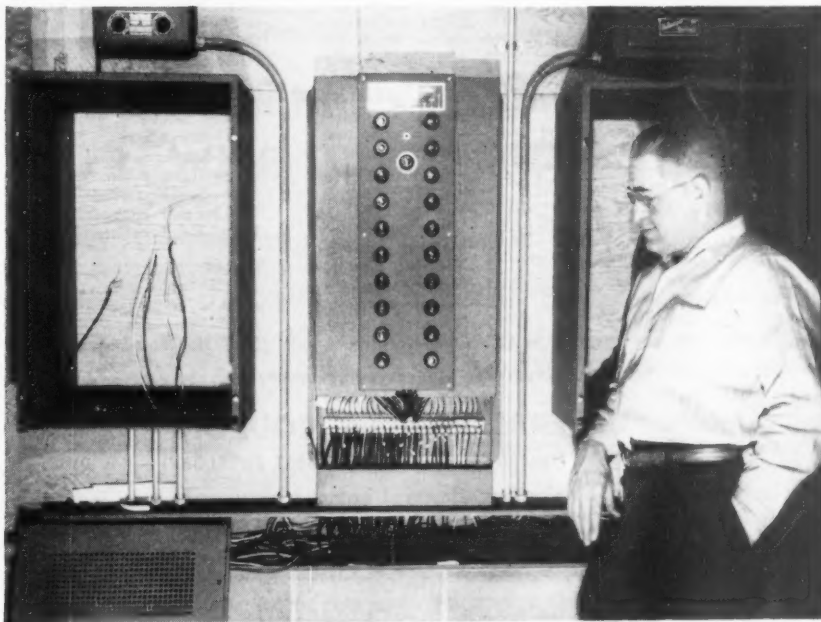
Four Ballantyne speakers are mounted on a standard junction box for reproduction of four-track sound at the Airport as shown at right. Two speakers are blue and white; two solid grey. Patrons take two speakers of the same color into the car placing the one with the standard coiled cord on the window nearest the speaker post; the other with a 4-foot extension on the opposite window. Below, an open view of the Ballantyne junction box showing how the two transformers and the two terminal strips are mounted.



Comparisons in the length of the short coiled cord and the coiled cord with a 4-foot extension are demonstrated by Robert Huntling, manager of the Airport.



New curved screen tower at the Airport drive-in shown just after the screen had received its final coat of Raytone paint. The picture presented is 80 by 40 feet. The tower building is five stories high with the ground floor used as a garage and office, the second story as an apartment and the top three for storage. Mr. Hoff is shown in front of the tower above.



Interior view of the projection booth at the Airport drive-in showing the large number of wires coming in from the two sets of speakers on each speaker post to the control panel. With the Ballantyne system of reproducing CinemaScope's four magnetic sound tracks, channels one and two are directed to the left speaker (see photos at top) and channels two and three to the right speaker, with channel four going to both. The projectionist above is J. I. Kelley.

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- 1039—Screen frames
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- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

### TOILET

- 1601—Hand driers, electric
- 1602—Paper dispensers
- 1603—Soap dispensers  
(See also Maintenance)

## Presentation of VistaVision Films

(Continued from page 14)

the screen. (Theatre supply companies have tables that show the proper focal length of lens to give the desired picture width.)

Several manufacturers are supplying adaptor lenses to be used on old long focal length lenses in place of supplying good new short focal length lenses. Although we have probably not tested all of the different types, most of these lenses give poor results. The only place we would use such a lens would be where the projection throw is very short, requiring a lens having a focal length under 2¼ inches. We have used carefully selected Xpansa lenses for this purpose.

After determining the proper lens focal length, the projector aperture plates should be filed so as to project the proper shape of picture to meet the size of the screen that has been selected. If the screen carries black masking, the projected picture image should overlap the masking far enough to give a well framed picture.

Much has been said both for and against the practice of gaining proper picture shape by diminishing the opening in the projector aperture plates. The procedure is called "cropping." Our desire is to gain the best picture quality, and as long as cropping gives the best picture quality, we recommend cropping.

In considering cropping, most people think of a possible quality loss from the cropped print. The fact is that the real loss is due to the restricted area of negative that is used to gain the cropped picture. The VistaVision negative is large, thus the loss does not occur with VistaVision. A loss does occur in the 2.55/1 anamorphic pictures when the aspect ratio is reduced by side cropping, and some loss does occur when pictures made from standard negatives are cropped.

"Cropping" is accomplished in the projector by using special projection aperture plates filed to the desired aspect ratio.

### PROJECTORS AND LAMPS

We make no specific recommendations in regard to projector type or projection lamps, except that in our experience with shorter focal length lenses, better screen illumination is obtained with lamps of the reflector type having mirrors 16 inches in diameter.

In theatres using very large lamps and high amperage, we recommend the use of water and air cooling, also dichroic heat

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reflectors. We also like the focus stabilizing feature of a lamphouse wherein a jet of air hits the projected frame from the lens side of the film, and low-velocity air cools the film on the lamphouse side.

## VARIABLE PRISMATIC EXPANDER LENSES

There is a great deal of confusion regarding aspect ratios, and squeezed and/or expansion ratios.

The *aspect* ratio is the ratio of width to height of the picture image on the screen, and/or the width to height of the picture image on the film.

The *squeezed* and/or *expansion* ratio is the result of an optical change in a lens system. When the images are squeezed, they are made to appear thin and tall. When these thin and tall images are expanded in projection, they appear normal on the screen.

In the CinemaScope system, the camera lens picks up a scene that is 2.66 times as wide as it is high. This scene is squeezed horizontally in the *squeeze ratio* of 2/1, which gives a negative image in the aspect ratio of 1.33/1. A print made from this negative is still squeezed.

In CinemaScope projection, the image passes through an anamorphic expander lens which expands the image in the ratio of 2/1. This would normally give a screen aspect of 2.66/1; however, the sides of the original picture are cropped (making room for the magnetic stereophonic sound tracks), so that the final aspect ratio of the picture when projected is in the ratio of 2.55/1.\*

In the VistaVision process, standard camera lenses are used in photography and a standard (non-squeezed) large negative image is obtained. When desired, squeezed prints are made during the process of optical printing, but in the case of VistaVision the squeeze ratio is 1½-to-1.

When these prints are projected, they must be projected through an expander lens working in the expansion ratio of 1½-to-1, (not 2/1, as in the case of CinemaScope), which gives a screen image in the aspect ratio of 2/1.

During the years 1934 and 1935, incidentally, Paramount made a series of tests with a set of Chretien anamorphic lenses in the compression and expansion ratio of 2/1. The picture film which was made with these lenses is still in the Paramount studio library. It projects in the ratio of 2.66/1. It was Paramount's decision then, as it is today, that the 2.66/1 aspect ratio is too wide for its height.

As soon as the Chretien lens was again considered for industry use, Paramount

went on record with the Motion Picture Research Council and the studios of the industry in a letter written by the writer on February 11, 1953, recommending that if anamorphic lenses were to be used, they should be used in a compression and/or expansion ratio of 1½-to-1 (not 2/1) so as to give a picture aspect ratio of 2/1 on the screen. The position of Paramount has never changed; and with VistaVision, Paramount is making available release prints which have been compressed in the ratio of 1½-to-1 for projection through a variable prismatic expander lens set at the expansion ratio of 1½-to-1 to give a screen aspect ratio of 2/1.

In this regard it should be pointed out that Paramount has never taken a position against the use of anamorphic lenses; but Paramount has taken the position that its pictures should be projected in an aspect ratio not exceeding 2/1 for the best presentation.

Three types of anamorphic expander lenses are now being manufactured. They are the *cylindrical* lens type, such as used by CinemaScope; the *reflector* lens type, as manufactured by the Old Delft Company in Holland; and the *prismatic* type, which is now being manufactured by the Tushinsky Brothers, and others.

Of these three types of lenses, the prismatic type is the only one that can be made variable. Further, in the tests made by Paramount, the variable prismatic expander lens gives the best quality. The variable prismatic expander lens, such as manufactured by the Tushinsky's, also has the capability of projecting any ratio of squeeze, from a ratio of 1/1 [zero] to 3/1—if anyone ever produces a picture for such a wide aspect ratio. In the 1/1 posi-

tion these lenses would project standard prints (either of the Academy standard type, or the VistaVision standard). Thus the variable prismatic expander lens provides complete flexibility in the projection booth for the exhibition of any print.

In addition to gaining flexibility in projection, the *compressed* VistaVision prints, working with expander lenses, will give a light increase of approximately 40% [Over standard print projection.—Ed.], which can be of real assistance on very large screens. The light gain would be less for lower aspect ratios; and although there may be some gain with an aspect ratio as low as 1.85/1, the use of expander lenses is *not* recommended by Paramount for lower aspect ratios.

If a squeeze print and expander lenses are used, and a screen ratio slightly below 2/1 is desired, the reduced ratio is obtained by "cropping" the picture width, which is accomplished by reducing the width of the projector aperture plate. In this case the picture *composition* [Pictorial values.—Ed.] will not be as good as the picture composition from a VistaVision *standard* print which has been "cropped" at top and bottom.

VistaVision squeezed prints will carry a standard photographic sound track with control track for Perspecta sound. All VistaVision *squeezed* prints, the same as VistaVision *standard* prints, will not project properly through the CinemaScope 2/1 expander lenses.

[In a concluding article in the June issue of BETTER THEATRES, Mr. Ryder will cover Perspecta three-channel sound and its use with VistaVision pictures, together with suggestions for booth operation and drive-in theatre presentations.]

## ANAMORPHIC VERSUS CROPPING IN WIDE-SCREEN PROJECTION

(Continued from page 29)

attachments, 30% more light should be delivered to the screen than could be done with cropped apertures and merely blown-up pictures.

Similar calculations with the CinemaScope process show that by using anamorphic attachments to produce aspect ratios of 2.5/1, 70% more light can be produced on the screen than could be obtained with "cropped" apertures and sheer magnification.

Figure 4 indicates that the horizontal field of view of the CinemaScope and the VistaVision cameras are not very far apart, with CinemaScope having a slight advantage (assuming that the same focal length lenses are used).

The VistaVision process is of great importance because of its optical reduction from a large *negative* image to the standard

release print image because this tends to reduce emulsion and dye grain, and to decrease fuzziness. On the other hand, the CinemaScope projection aperture is somewhat larger than the VistaVision aperture, especially in the vertical dimension; and when the VistaVision squeeze print is used there does not seem to be any optical reduction in the vertical dimension between the negative and the positive release print.

VistaVision with its single optical sound track has normal sprocket hole size and spacing and does not require projector conversion in the field. Its sound track, equipped with Perspecta controls, is compatible with any optical sound system now existing in the field, but in usable volume range, and in frequency coverage, it cannot be compared, in the writer's opinion with magnetic recording and reproduction.

\*The frame of the CinemaScope release print is 0.912 x 0.715-inch; that of the Academy standard release print is 0.868 x 0.631.—Ed.

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CONTINUING our effort to provide theatre managers (especially the less experienced ones) and their staffs basic guidance in the maintenance of the theatre property and its equipment, with the convenience of an

alphabetical arrangement by topics, we come in this series to—

### G

**GLASS, REPLACEMENT**—Care must be taken in replacing broken glass to avoid cuts, particularly in handling large sections. Replacement of very large sections, as for glass doors, display frames, etc., should only be made by professional glass cutters. Small sections, as for window panes, may be handled by house maintenance personnel, who should become proficient in the use of a small glass cutter and the methods of replacing these panes, which is relatively simple. For sections as large as a one-sheet or larger, single-weight glass is generally not suitable and replacement by double-weight, or even plate glass, is advisable.

**GREASE REMOVAL**—Prompt removal is most important. If there is a great deal of grease, as much as possible should first be wiped or scraped off with a dull knife. A clean dry cloth should be placed beneath the soiled area, and the entire area on top should be moistened with a cleaner, such as benzene or carbon tetrachloride, which will cut the grease. This should be done repeatedly, using clean cloths to wipe over the soiled area until they remain clean after wiping.

Fifteenth Article in a Series:

### MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

**GUM REMOVAL**—First soak the gum with a solvent (carbon tetrachloride), then with a dull putty knife lift off the wadded part of the gum. After this is done, the solvent can be worked into the remaining gum and soiled area to clean the spot completely. Strokes should go outward from and beyond the soiled area, blending the wetted area with the surrounding area to avoid producing a "ring."

### H

**HEARING AIDS**—Contacts work loose and they need re-soldering. Earphones also need minor servicing, which can generally be made by a projectionist. Volume controls on the individual outlets should be frequently checked to see if re-setting of contacts is necessary.

**HOSE, FIRE**—Drain carefully and dry after each use before replacing in the racks. Tighten nozzle and standpipe connections to eliminate leaks. Put a safety seal (fine wire with a lead seal) on the valve outlet to each fire hose so it can be readily seen when these are tampered with, or when opened to the extent water may get into the hose. Replace rotted or cut hose as soon as observed.

**HOUSE PHONES**—Firm contacts of wiring to all stations must be maintained. The power source, whether powered by wet battery or from utility lines, should be periodically inspected.

All wiring should be protected from water, which may easily cause cross-contacts or short circuits. If possible, an arrangement should be worked out with a competent telephone service man to handle this servicing in his spare time.

**HOLDOUT ROPES**—These should be carefully put away, after using, in storage space so they will not become soiled when not in use. The covering on these ropes should be cleaned with fabric cleaner when soiled. Ends should be tightened and polished. As covering ages, it should be sewed promptly when torn, and replaced in its entirety before it becomes shabby.

**HOLDOUT STANDARDS**—These come in two types, those set into the floor (either permanently, or in removable standards with covers for the floor openings when not in use), and those which have heavy bases permitting their placement in any part of the theatre as needed. Both types should have a specific storage area so they can be readily found when needed, and so that they will not be damaged or scarred up when not in use.

**HUMIDIFIERS**—Such equipment is sometimes installed, particularly where warm air heating is used, to introduce moisture into the air during the heating season. Automatic water-feed is important; a float valve cuts off the flow at the desired level (adjustable), and

an overflow line is available to carry off any excess. The float valve must be checked, with worn washer seats and valve float replaced as necessary. The overflow line should be kept open. Some humidifiers utilize fans to blow air over exposed wet surfaces to achieve the same result without waiting for the somewhat slower process of evaporation by heat.

**HAND DRIERS**—Increasingly popular in public buildings to eliminate the cost and nuisance of paper (or linen) towels, these devices are installed in the wall, or on pedestals. The blower fan requires periodic oiling. There is a timing device to cut the fan off after a specific running time; this may need adjustment. The heating element can be replaced when burned out. Consult manufacturer's bulletin for specific directions.

**ICE SHAVER**—Used for making "Snow Cones," this device will shave ice to an extreme degree of fineness. The electric motor requires oiling about once a week if much used. Care should be exercised to see that no stray items, such as nails or glass, get into the mechanism, not only for protection of patrons, but also to keep the blades from being broken or nicked. The shaver should be so installed so as to be protected as much as possible from warm air. Snow ice should be made as needed, as it tends to cake up if storage is attempted after shaving.

**ICE CREAM FREEZERS**—Storage cabinets for theatre use have compressors which require replenishing of the freezing component, usually Freon, which a theatre staff engineer can handle with a little study. Pulley belts must be in alignment, be tight and be replaced when worn too slick to pull. The motor must be oiled periodically. The temperature inside the cabinet is adjustable and should be set to maintain a hard, firm ice cream. In case of a "melt down" (the trade expression used when for some reason the equipment stops running and the ice cream really melts down), check first on compressor charge, then temperature setting. (The line current coming to the machine should of course be checked, though current may be off for quite a while before the temperature inside the cabinet rises to a melting point.) If no one on the theatre staff can ascertain the difficulty promptly, a refrigeration service man should be called in. If the ice cream melts due to a breakdown, you are faced with the very messy task of cleaning out the cabinet.

To arrive at a reliable inventory of loss, salvage individual wrappers or sticks, if a count cannot be obtained from the cartons.

All the "goo" must be dipped out, then the interior be carefully washed down with a mild soda and water or similar solution, and thoroughly dried before the system goes back into operation.

As ice accumulates inside the freezer, it must be periodically defrosted (in a freezer this is much less frequent, however, than with a home refrigerator). Keeping the doors or lids closed as much as possible will hold this condensation of moisture to a minimum. About twice a year it will be necessary to empty the cabinet, cut off the compressors, and do a thorough job of defrosting and cleaning of the interior, rinsing it carefully afterward and drying it out before starting operation.

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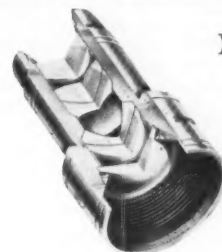
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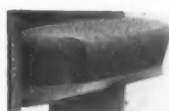
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cream freezers. In addition, there is vending equipment which is rather specialized, though study of the service manual by a competent maintenance man should prepare him for most of the problems that go with this equipment. The coin mechanisms on most ice cream vendors are standard equipment found on nearly all automatic coin-operated machines. Bent coins or slugs frequently jam up the mechanism. If you operate a number of machines using the same type of coin mechanism, it will pay you to have a "spare" to use in emergencies. (Installation is very simple, merely by removal of two or four screws and plugging the unit into an electrical outlet.)

Jamming of the ice cream packs at the point of issue is not infrequent; usually it means a slight adjustment in the automatic controls is needed to complete the cycle of vending at the proper point. Another cause for non-delivery may be that the bar or package has frozen to the cabinet so hard that the vending lever cannot dislodge it. To reduce this possibility to a minimum, be sure all items are perfectly dry and as firmly frozen as practicable at the time they are put into the vendor.

This equipment should be defrosted occasionally. It is not necessary to remove the vending mechanism (generally) as a drain valve is usually placed in the bottom of the cabinet so that melted ice (and ice cream) can be flushed out the bottom of the machine. Consult the service bulletin, as some machines offer particular problems in this respect, as well as in other specialized servicing requirements.

**ICE CREAM MAKERS, SOFT CREAM—**These units used at drive-ins, are relatively simple. Compressors and freezing element must be serviced much as outlined under *Ice Cream Freezers*. Sanitation is a primary requisite; none but healthy, clean personnel should be permitted to operate these freezers. The soft ice cream turned out in these units can be put up in bulk containers and frozen solid in the regular freezer; generally in theatre operation, however, the ice cream is vended in soft form direct from the units into cups or cones. Be sure to get a service manual from the manufacturer and have your maintenance man acquaint himself with specific service instructions.

**INCINERATORS—**Some theatres have small incinerator plants for disposal of trash. These should be serviced about the same as a coal-fired furnace, with ashes removed before lower grates are touched, and shaker bar or other agitation mechanism kept in proper operating condition. The flue should be cleaned periodically.

**INSECTS: PREVENTION AND EXTERMINATION—**The prevention of an influx of insects is easier than their extermination once they have bedded down in the theatre. Sanitation is the primary answer. Cleaning up of all left-over foods, removal of spilled items on the floor, and careful storage of foodstuffs should make your theatre uninviting to the pests.

Once insects are in the least evidence, prompt steps should be taken to exterminate them. There are any number of commercial products available which, when properly used according to directions, will do a good job of killing off these pests. *When they are used around foodstuffs, great care should be taken to see that none of these items could be contaminated.*

The easiest method of dealing with insects, and all vermin in the theatre is to contract with a reputable extermination firm for regular service.

## What's Your Opinion Of Curved Splices?

Among letters which our series of articles on theatre management have inspired is one from Jack Dorflinger of Pleasant Mount, Pa., who would like to see improvement in the quality of thin curved splices (used by some film exchanges), or reversion to square-cut film splices.

Theoretically, it would seem he has a good argument in that the greatest point of tension on a curved splice would be on the apex of the arc, where there is very little gripping surface between the joints. In a square-cut splice, on the other hand, there is equal tension at all points of contact. Projectionists to whom we submitted the question also agreed that curved splices should be discontinued, claiming them responsible for most of the film breaks during the show.

**What do you other managers and projectionists think of curved splices? Are you for or against them?**

We'd like to bring a little more opinion to bear on the issue brought up by Mr. Dorflinger.—C.M.

**LADDERS—**A ladder can be a source of real danger, both to the public and to employees using them, if they are not maintained in good condition. Broken rungs or steps should be replaced promptly. Shakiness should be minimized as much as possible by bracing, or wiring, sections together, for additional strength. They should be painted at intervals for protection from rust and rot (with appropriate theatre identification painted on so they cannot be easily misappropriated). When they reach a stage of unsteadiness beyond complete repair, they should be replaced.

**LAMPS—**(1) *Changing:* There are sectional poles with a gripping device on the end which can be used to remove and replace high overhead lamps in such locations as the marquee without use of a stepladder. When changing more inaccessible lamps (such as on vertical sign), baskets, or boxes, should be carried by the workmen so that both old and new lamps may be transported safely without danger of dropping them on pedestrians underneath.

(2) *Coloring:* Commercial dyes are available for coloring lamp bulbs. Dyes are placed in containers only slightly larger than the bulbs to be dyed, and the bulbs are dipped (base up) into the solutions. Follow directions on the dye container, as some must be worked at high temperature for best results.

**LAMP SHADES—**These can be cleaned if handled carefully. First they should be dusted with a light, flexible brush (or vacuumed). Some materials can be washed in mild soap and water while others must be cleaned with carbon tetrachloride or similar dry-cleaning agent.

**LAVATORIES—**Should be scoured daily with cleaning powders of sufficient strength to remove all stains and grease. At least once a month a drain cleaner should be poured in the drain (taking care not to get it on the porcelain surfaces) so that the pipes are kept

fully opened. Faucets should be tightened and leaks promptly corrected to prevent staining the porcelain. Drain stopper device should be checked for proper functioning and repaired by maintenance man as required.

**LENSES, PROJECTION—**Soft lens cleaning papers should be used, together with approved cleaning solutions, for removing dust and finger marks. Extra lenses should be kept covered in storage so there is no danger of scratching when not in use.

**LIGHT FIXTURES—**Wiring deteriorates with age, but is easily replaced in most fixtures. Broken switches and sockets should be removed and replaced, wall brackets and hanging cables, wires, etc., should be checked for strength. Shades and crystal pendants used as ornamentation should be cleaned regularly (see *Lamp Shades and Chandeliers*).

**LOCKS—**Most frequent complaint is loss of keys, and keeping a duplicate set (locked in safe or special key case) will make it possible to have replacements made easily and economically. When in doubt as to the number of keys which may be outstanding or lost, have a locksmith change the tumblers of the lock and make new keys. (This applies both to hasp type locks and those set in door facing, which can be removed easily and taken to a locksmith's shop.) Your locksmith can also set up the tumblers of a number of locks on the same key combination so that one key can open a number of different locks, if that is desirable to reduce the number of keys one must carry. (See *Safes for combination type locks*.)

**LOCKERS—**Generally in theatres these are of the fire-resistant metal type, which require oiling and occasional painting, with lock repairs for those having self-contained locks. As these are frequently not too well braced, they may be bent out of frame in moving (or in "horse-play" in the ushers' dressing room), which may require some minor repair work. It is generally a good policy to insist that all employees furnish the office with a duplicate key to the lock on their locker so as to make it easy to get into the lockers, without bending or ripping them open, when keys are lost or left at home.

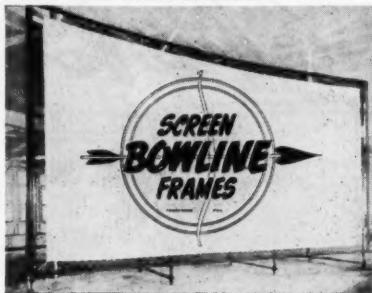
**MARQUEES—**Present a number of varied maintenance problems, which may be best catalogued under sub-headings as:

**Marquee Roofs:** Must be kept clear of trash and debris so that drains are not clogged. Drains must be periodically checked and should be covered at the roof level with protective wire straining devices to keep out debris. When leaks are observed, the roof should be checked to trace and stop any breaks in the roofing material. This may be done by application of hot tar or special roofing compound. Flashing must be securely affixed to building walls and high enough for protection in heavy rains. In winter, snow must be removed before it presents a weight problem which might cause the marquee to weaken or even fall. If employees have occasion to walk on the marquee roof frequently (as for letter changes), it might be advisable to construct catwalks of planking to bear the brunt of shoes and dropped letters.

**Attraction Sign Letters:** These suffer greatly at the hand of inexperienced and disinterested employees who change them. Modern changeable attraction board letters are usually plastic

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moulded, or cast aluminum alloy, which are sturdy materials but nevertheless subject to injury from hard usage. Employees must therefore have emphasized to them the need for care in handling of this equipment. When the previous attraction letters are removed and returned to the letter room, they should be stored on shelves which protect them, while at the same time making it easy for them to be found alphabetically. Metal letters should be repainted about once a year.

**Marquee Glass:** Comes in rather large size sheets and is generally a translucent, or milk, glass. Extreme care must be exercised in replacing broken sections, both for the safety of pedestrians on the sidewalk, and so that the workmen will not be cut by this fragile material. Exterior surfaces of the marquee glass should be wiped down at intervals with cleaning cloths soaked in glass-cleaning solution, and when evidence exists that dust and dirt is seeping behind the glass and fogging it from the inside, it should be taken down and thoroughly washed and cleaned.

**Marquee Lights:** Replacement of burned-out bulbs and tubes is a responsibility of the house electrician or of a stage hand, or of a staff handyman, depending on type of operation. An adequate supply of fresh lamps must be kept on hand for replacement, which should be made at least once or twice a week on the marquee, as nothing looks so sad and forlorn as a marquee covered with dark splotches of burned-out bulbs. Incandescent bulbs still give the best lighting effect (in this writer's opinion), with fluorescent tubing running a strong second. Neon tubing is not very satisfactory for theatre marquees where illumination is essential as it does not give a consistently clear near-white light, though it does provide attractive color effects. Repairs and replacement of neon tubing require professional assistance, which is another factor to be considered. (See Neon)

**Marquee Ladders:** There are several very good types of step ladders available, some specifically designed for ease in changing marquees. Many theatres use a special "A" shaped ladder which has a sliding vertical extension from the top (making it look like an inverted Y) and, using them in pairs, a bridge can be made between them by placing an extension catwalk, such as painters use, between the upraised sections. When this is done, the men changing marquee letters have much more freedom of movement without the necessity of moving their ladders so often.

**MATS AND RUNNERS**—Most theatres use some form of door mat or runner in the outer lobby during rainy or snowy weather, to absorb as much moisture as possible and keep dirt and grit from being tracked into the theatre, contributing to the ruin of carpeting. The biggest problem with runners is to keep them from curling up on the end as a result of having to be rolled up for storage. Attaching heavy metal end covers on each end of the runner will help keep them in place. Mats can now be treated with a rubber compound on the back side to keep them from sliding.

**MICROPHONES**—Protection should be given these sensitive instruments when not in use, wrapping them in soft cloth and storing in a safe place. Occasionally they are knocked over in use, and this may require some adjustment. Most minor troubles can be cured by projectionists (such as soldering on a wire connection which has pulled loose). For more serious repair jobs it is suggested the mike be sent back to the manufacturer, or to a sound service.

[to be continued]

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## Faith That Survives Three Fires Deserves an Oscar



says

*Charlie Jones*

ELMA, IA.

BARNUM was a piker!...

The name of no other showman has ever captured the public fancy like that master-showman of yesteryear who coined the phrase, "There's one born every minute." It's hard to tell whether it's because no other showman ever rose to the true heights of showmanship that P. T. did, or whether he just had a better press agent. Nevertheless none has stepped into the long cold shoes of Barnum's for, lo, these many years. But, we repeat, Barnum was a *piker*!

The Academy this year was too attentive to the merits of Oldsmobile, to give a newly discovered genius due credit by bestowing upon him one of its streamlined Oscars of 1954 in recognition of the fact that those gargantuan shoes of the Master of the Tanbark have at least been tried on.

Before divulging the name of the mysterious character that we have in mind, we should rightfully pause for a commercial, a station break and a cold beer. But you have to get on with counting and rolling nickels that you don't have to send to the Gov't any more, so we'll dispense with the advertising, open the envelope and —fanfare—The Winnah!... Me!

Who else?

You wanna know why? Well, here's the yardstick I used. (Of course I readily admit prejudice, since I am the only judge. But, by gosh, it can be proven!) What is the yardstick of a showman? It's the same stick they use to measure a hit picture. Dollars.

The amount of dollars from a given potential that can be acquired by a showman, or a sales manager with high percentagitis, is the only yardstick we use in this business. If anyone less modest can afford a press agent, or do his own claim making with any more validity than what you are about to hear, let him now speak or forever buy his own Oscars.

I have equipped and paid for three theatres in eight years in a town of 729 people. There, that's the whole basis for our claim to an award. If Barnum could have done better he'd have had to cheat on percentage pics, or hired his own arsonist. I've burned out *three times* in this very same spot and they're after me hard and heavy to try for four!

If any of you people can say you've been

burned out three time and are ready for another crack at it, then you're in my league. And I feel sorry for you. For it is in a very low bracket, just one step from the nut house.

It's kinda ancient history now, but let me tell you about this fire. Maybe I can give you some advice that has been tempered in the forge of experience.

Just about one-third of this town went up in the biggest show we've ever had here. With our theatre went a print of Warner's "So Big." Everybody was there but me. I slept through it all, no doubt an indication of a clear conscience acquired through many years of paying only flat rentals.

A tavern exploded at 1:30 a.m., on March 4th, and resulting flames burned out one block on one side of the street, and three buildings on my side. I was No. 3 and last to go, they say. Since from all reports it would have been impossible to enter the theatre to save a few things, I'm glad I slept. I've seen two of them go before and it's not fun. Besides, it was pretty cold to chase fire wagons.

Insurance? Brother, I had everything. I even had insurance protecting my insurance. You wanta know something, though? You can't win with these fires. I had business interruption insurance that pays for a period of time while out of business. If you've got it you better make sure it's for plenty. for if you think it's tough getting along with the income left after taxes in a TV age, you should try getting along with no income at all. Bull Durham just don't taste like Luckies, and candles make a louzy substitute for those high wattage 3-way lamps we used to burn around the house B. F. (Before the Fire).

How about insurance on film? Sure, you carry it, I know. How much? Know what the film companies want when you burn up a nine-month-old print for them? A mortgage on your home, your left arm and all your diamond shirt studs, if any (in our case, none). Remember, you have to pay for the reels and cans, too! And trailers, and paper, even the ink on old approved contracts. You pay for them all. At least they bill you.

As for other types of insurance—you

know that kind where they write you out a check and you go down to the supply house and load up on new stuff and get back in business, but quick? There ain't no kind of insurance like that. I told the adjuster (incidentally, some of my best friends are adjusters—I know hundreds of them) that all I knew about insurance was to insure you property honestly for its present valuation. If you do that you don't have enough to replace it. And if you do have enough insurance to replace it, they put you in the penitentiary on suspicion of arson. You can't win.

So much for the fire. As for future contributions to BETTER THEATRES from Elma, it looks like three strikes and you're out for me. Despite encouragement of every kind to remain, I think I've about had it here. I'm on the prowl. For what? Another theatre, natch! Who says this business is going to fold?

Sure, the little towns like this are getting their brains beaten out and many have closed with TV and the tax. But the tax is gone. And the theatre is part of our way of life. A town that can support a clothier, a shoe store, a newspaper, a women's store, a good cafe, etc., and besides the essential line of business, will still support a theatre. But this town never had any of those things, save the paper, and that is gone now in the fire. So if any of you boys have weak stomachs about the future and have one of those towns, just let me know. I've still got half a hide and am willing to bet it will grow whole again in the greatest entertainment business in the world, if I can get back in.

Right now it's bed time. It's great not to have to stay up til midnight, leave the wife home alone with the five younguns, worry whether or not I shut off the furnace, or whether the projectionist turned off the sound, or whether tomorrow's feature will arrive; or, if it does, whether it will do a dime's worth of business.

No responsibilities, no worries, no fussy people to cater to, no restrooms to police, no brats to correct, no spooners to watch, no advertising to change, no crying babies—

No income, either. You wanna sell?

*Charlie*

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\* The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 120 ft. screens, are in year around operation using the Super-Power.

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The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

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